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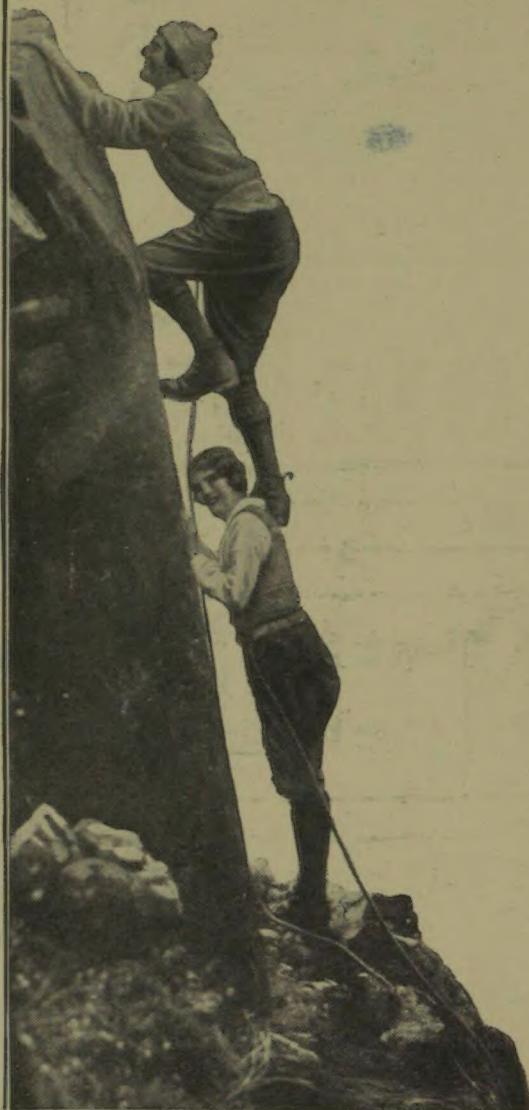
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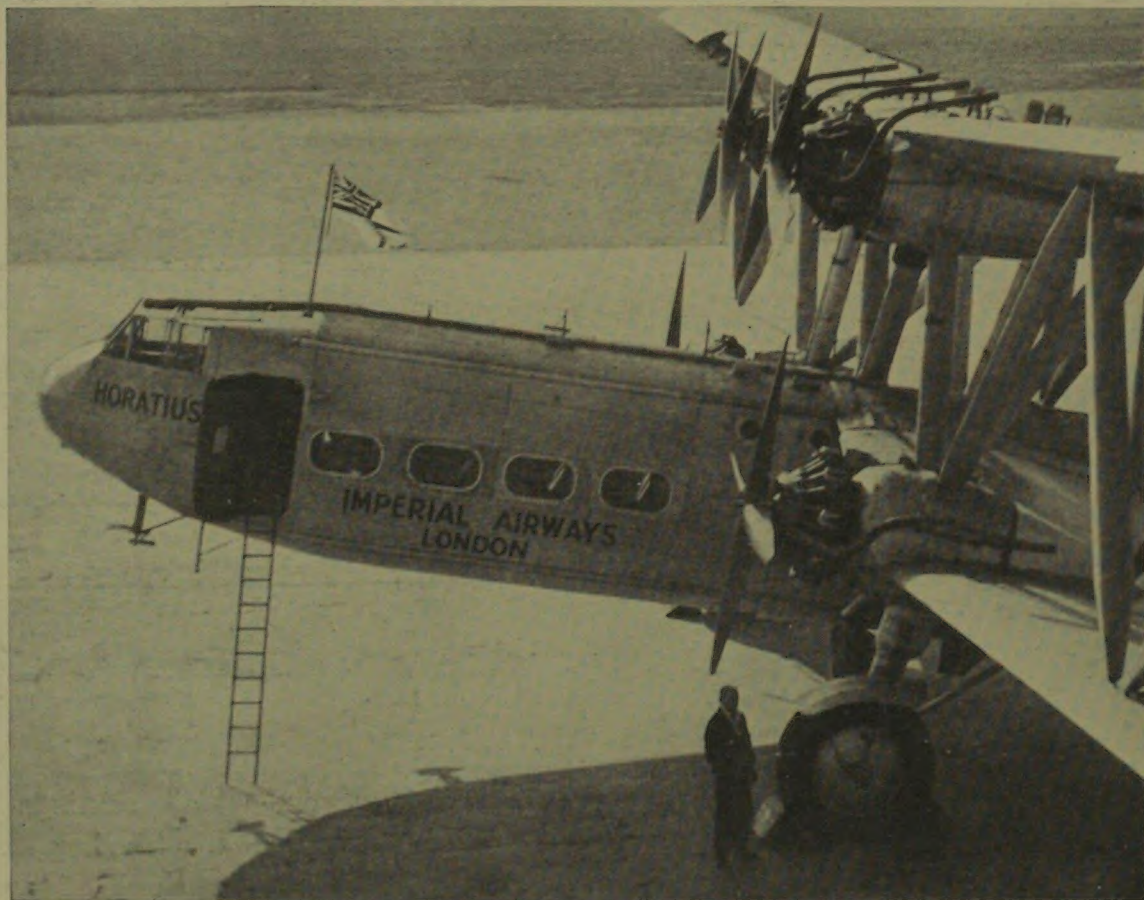
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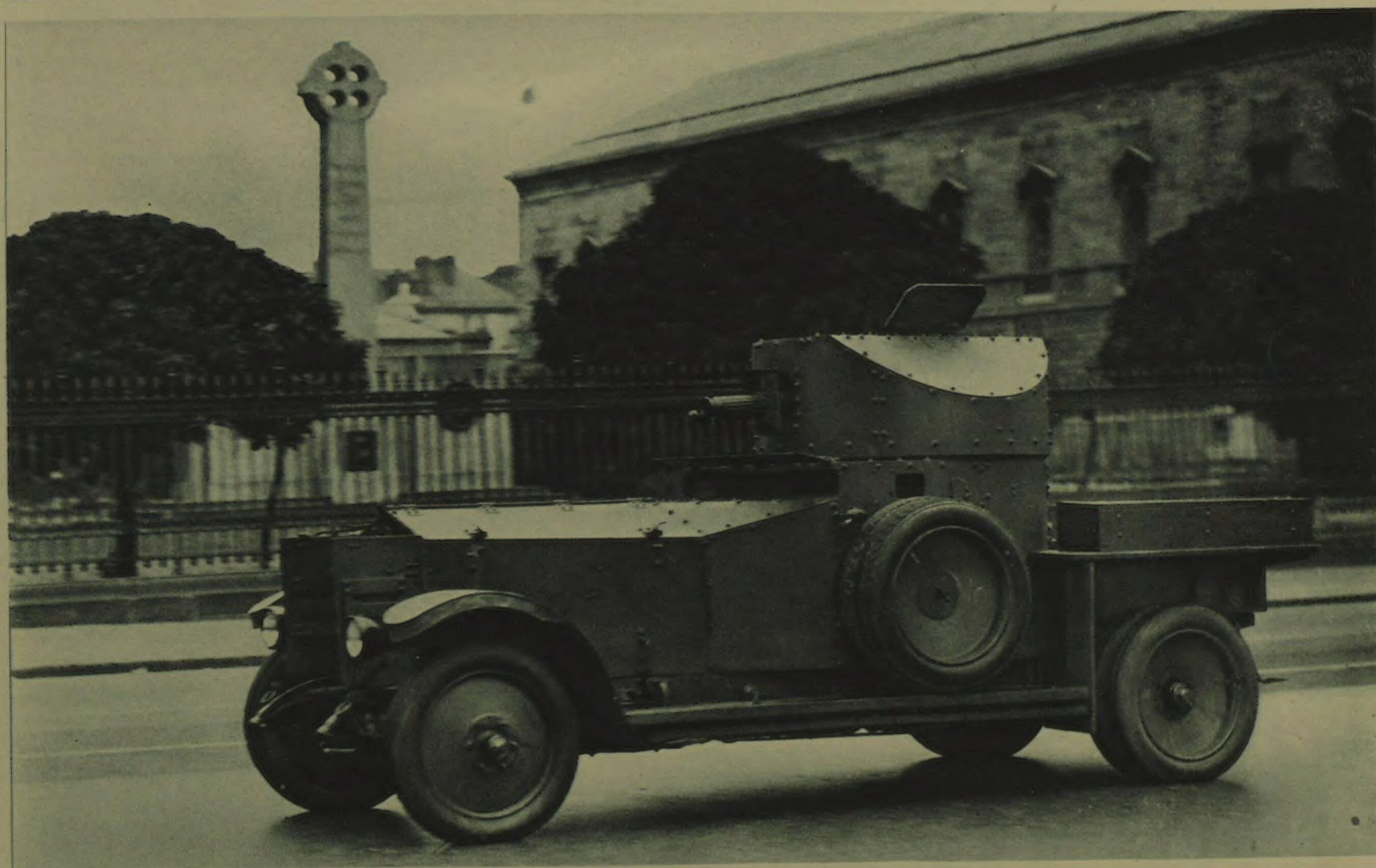
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THE ILLUSTRATED LONDON NEWS

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SATURDAY, AUGUST 19, 1933.



THE BANNED "BLUE SHIRT" PARADE IN DUBLIN: (ABOVE) GLASNEVIN CEMETERY, WITH GRAVES OF IRISH PATRIOTS, GUARDED, BUT PEACEFUL, (BELOW) "THE HOODED TERROR" PASSING THE CENOTAPH.

Early on August 12, the Irish Free State Government announced that the proposed parade of the National Guard ("Blue Shirts") fixed for Sunday the 13th, had been banned under the Public Safety Act. General O'Duffy, the "Blue Shirt" chief, had arranged to lay a wreath at the Cenotaph on Leinster Lawn, in memory

of Michael Collins, Arthur Griffith, and Kevin O'Higgins, after which the "Blue Shirts" were to march to Glasnevin Cemetery, where they are buried. The Government made a strong display of force. An armoured car patrolling was greeted as "the Hooded Terror." At the cemetery, 170 police had nothing to do.



By G. K. CHESTERTON.

THERE is a big blank in the cleverest contemporary literature; and it is always difficult to draw a picture of a blank. Nobody finds it easy to define a negative; or to analyse the exact texture of a hole. But I can best begin by quoting certain lines of a friend of mine, not because he is a friend of mine, but because he does give a vivid description of what is not there. Mr. Belloc, belonging to older traditions, wrote a Poem in Praise of Wine; of which the first two lines are these—

To praise, exalt, establish and defend,
To welcome home mankind's mysterious friend.

That is the note which, for some reason, has disappeared from most modern writing. There is any amount of sensibility to things, of subtle response to things, of delicate description of how the particular poet is affected by things; but he is never affected in this way. He will tell us that a pool with green scum on it partly depressed and partly delighted him; but he will not *decide*; he will not pronounce upon whether there ought to be any pond; or whether any pond ought to have any scum; or whether any scum ought to be green rather than peacock-blue; or whether, in short, he thanks God for a good green pond, or merely feels inclined to drown himself in it. And as is his aesthetic attitude towards the scum of the pond, so is his moral attitude towards the scum of the population.

He will tell us, to vary the figure, that the glimpse of a girl's mocking face in a crowd left him disturbed and doubtful; but he will not say, as did the great poets of old, that it left him either despairing or resolved. Dante had very little more than a glimpse of Beatrice on this earth; but he instantly perpetuated it in a perspective as solid as architecture, stretching away into the corridors and halls of heaven. Some great poets in the past, when the girl's mocking face was a little too mocking, hardened and fixed and fossilised the memory in exactly the opposite fashion. Catullus came to a very harsh and savage and ungently conclusion about Lesbia; but he came to a conclusion. There was something in the whole tremendous tradition of the great tragic and comic poets of the past, which tended of its nature to be monumental. Dante set up a stone over Beatrice and Catullus threw a stone at Lesbia; but they were both big stones, and they have remained upon the graves. Both felt sure that their gesture was final; and that it really represented what they felt. The very sound of song, the very nature of the opening phrase, was something like that; "To praise, exalt, establish and defend." Or else it was, "To curse, confound, destroy and leave for dead." But that full-throated and final utterance is somehow lacking amid the many and varied voices of modern self-expression, though they claim to have an unprecedented liberty, and often do, in fact, have an almost intolerable anarchy. That is the one limit that is really, though silently, recognised in current culture and philosophy; and not even the most thoughtful obscenity, or the most fastidious form of madness, can be altogether a substitute for that fullness of life and that firmness of language. It is the new

orthodoxy that a man may be uncertain of everything; so long as he is not certain of anything.

I have taken a text from a particular poem; because it so happens that the very terms of that text cover almost every point in the particular case. I will even take those terms in turn, in order to show exactly what I mean. The first words are "To praise." Men have praised all sorts of worthy and unworthy things; they have praised God and golden calves and gold-diggers otherwise not very distinguishable from calves; and tyrants and trivial fops and fashionable leaders; and women dead, like Beatrice, or false, like Lesbia. But even if the praise was as false as the lady, it always took on the tone of true and triumphant praise; it always tried to blow the trumpet, though

The second term, "exalt," is equally essential, but rather more mystical. It is concerned with a process that has accompanied praise, whenever it was great enough to be also poetry. It is connected with the idea of lifting a thing into a plane in some way analogous at least to that of sacred things. This was the secret of a certain heroic quality in more primitive forms of patriotism. It is not altogether a legend that the patriotism of the City States of Antiquity was a statelier sort of business than the patriotism of the Industrial City of modern times. And the reason was that the heroes were not only praising themselves; they were not even praising only the City; they were praising the gods of the City. That is very different from the modern tribal pride, according to which all the citizens are gods.

The modern clerk or stock-broker, who is "something in the City," may be very patriotic, and read a very patriotic newspaper. But he does not praise the gods of the City, he would have some difficulty in finding any gods in the City to praise. The real danger of that parody of patriotism, which we see now raging in Germany, is that the patriots themselves are supposed to be gods, merely because they are Germans. To all real praise must be added something of that exaltation of the thing worshipped, which is also separation and withdrawal.

But if we insist on the word "exalt," we must equally insist on the word "establish." There seems to be a crazy tradition from the Byronic or Bohemian culture, that poetry must be revolutionary in the sense of destructive. It would seem obvious that poetry can only be creative. But poetry can also be, in a way of its own, constructive. The lover wishes to establish what he loves; whether to establish a woman in a household, or a just law in a city, or a type of life or landscape which he wishes to see endure; but his attitude must be one not of doubt but of demand. The poet is by derivation the Maker, and wishes, not only to imagine, but to make.

Lastly, it is only fair to say, even for the poor distracted patriots of these distracting days, that all this



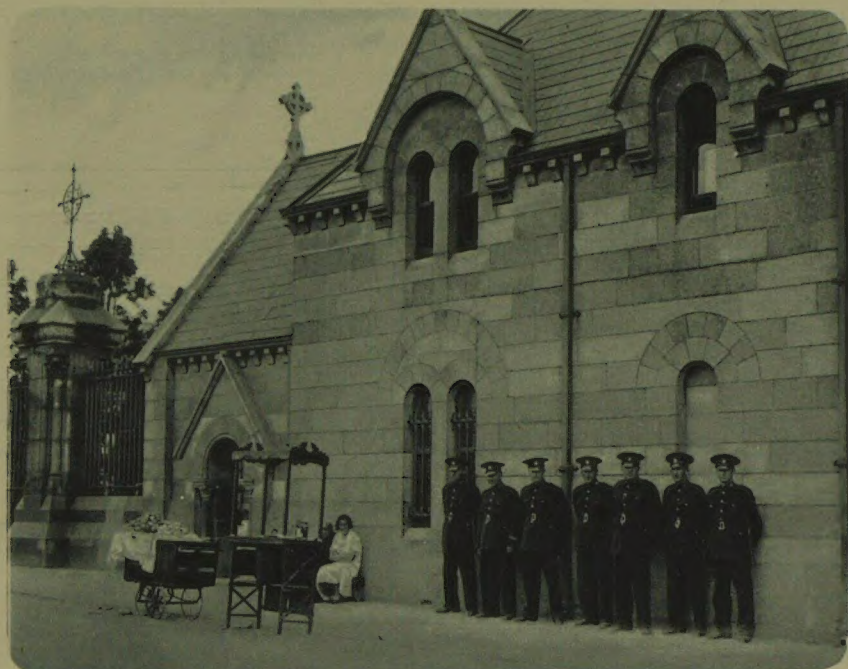
MR. FRANK BRANGWYN ENGAGED ON GIGANTIC MURAL PAINTINGS FOR THE ROCKEFELLER CENTRE, NEW YORK: THE FAMOUS ARTIST AT WORK IN THE ROYAL PAVILION AT BRIGHTON, AN ORDINARY STUDIO BEING TOO SMALL.

Mr. Frank Brangwyn, R.A., the famous British artist, is at work on a series of gigantic mural paintings to be placed in the main corridor of the principal skyscraper in Radio City, Rockefeller Centre, New York. Owing to the enormous size of the paintings, the problem of studio accommodation presented difficulties, until eventually the Royal Pavilion at Brighton was placed at Mr. Brangwyn's disposal. It is reported that controversy followed the refusal of the Rockefeller Centre Trustees to allow the Mexican artist, Diego Rivera, to complete his series of murals which they had commissioned, on the ground that his work contained elements of Communism. Mr. Brangwyn's paintings show aspects of modern American civilisation.

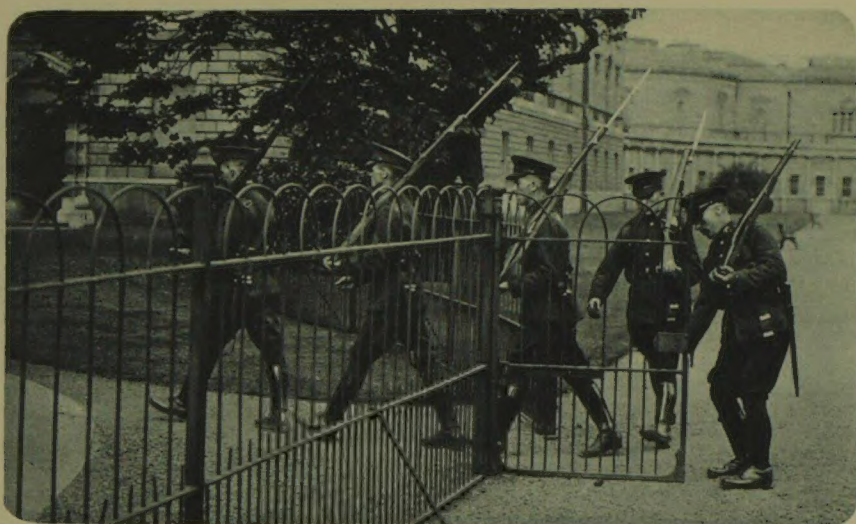
it were the brazen and not the golden trumpet. But the modern poet, though not wholly unaware of his own existence, has not the breath to blow a trumpet; not even his own trumpet. The very noises that come from his musical instrument are of a wavering and inconclusive sort; and if the trumpet give an uncertain sound, who shall prepare himself for the battle? For that matter, even the trumpets of the most triumphant wedding march fail to make this sort of person prepare himself for the wedding. It is a very queer feature of current poetry that there is hardly anywhere such a thing as a love poem; though there is really rather too much poetry about love. The truth is that the poetry is not really about love, or even about lust. It is about something that they call Sex, which is considered from the outside rather than the inside, being at best a subject rather for science than for literature. At the best, they produced a certain amount of psychology, even when it was not psychopathy; and psychology is not poetry.

will be utterly meaningless, unless modern morality can bring itself to add to it the ringing and decisive word "defend." That is where so much of the Pacifist argument never ends, because it never begins. Multitudes of modern men unconsciously shirk the perfectly obvious point that, whatever they want to do, they cannot do it unless they are ready to defend it. There was probably too much fuss about a sort of silly joke at Oxford, when a number of bland Hindoos and juvenile Communists declared that they would not fight "For King and Country." The best answer is that the Communists did have to fight for Communism; and the Hindoos may jolly soon have to fight for Hinduism. You cannot have any ideal, whether political or poetical, without wanting to "establish" it; and the moment you establish it, somebody else can make you defend it. "To praise, exalt, establish and defend"; I do not apologise for repeating the words; for they are much needed in these times.

IRISH "BLUE SHIRTS" AND THEIR CHIEF: A BANNED PARADE; AND GOVERNMENT ACTION.



GUARDING GLASNEVIN CEMETERY, TO WHICH THE FORBIDDEN "BLUE SHIRT" PARADE WAS TO HAVE MARCHED: SOME OF THE 170 POLICE WHO HAD LITTLE TO DO.



ARMED GUARDS PATROLLING THE ENTRANCE TO LEINSTER LAWN AND THE CENOTAPH, WHERE THE "BLUE SHIRTS" WERE TO HAVE ASSEMBLED FOR THE LAYING OF A WREATH BY THEIR LEADER, GENERAL O'DUFFY.



TWO "BLUE SHIRTS" (LEFT BACKGROUND), ONE OF THEM INJURED DURING AN ATTACK BY A CROWD, PROTECTED BY THE CIVIC GUARD AFTER A DISTURBANCE IN DUBLIN.

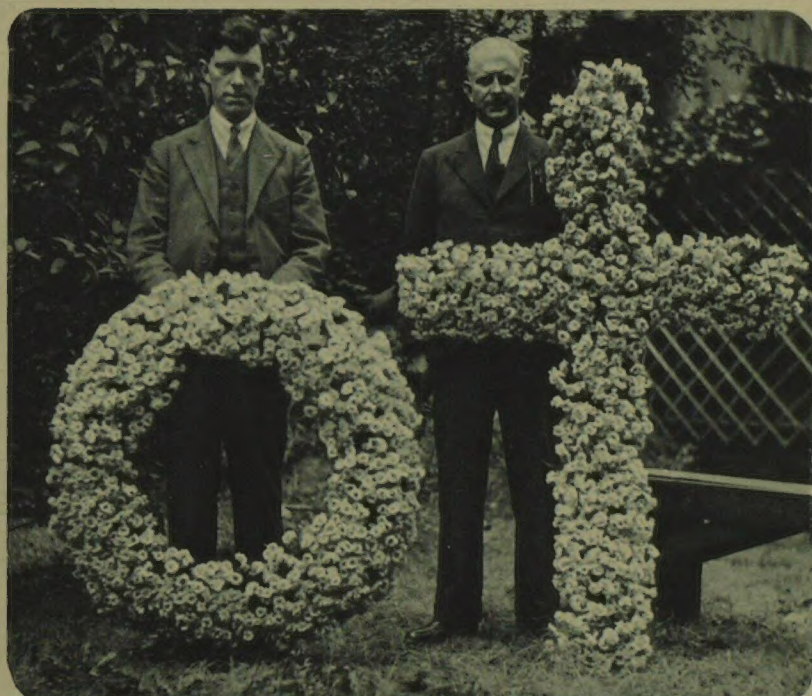


"BLUE SHIRTS" ON PARADE AT THEIR DUBLIN HEADQUARTERS: MEN OF THE NATIONAL GUARD, THE FEATURE OF WHOSE UNIFORM IS A BLUE SHIRT WITH A BLACK TIE.



DUBLIN POLICE STOPPING PEDESTRIANS FOR PRODUCTION OF PASSES: ONE OF THE GOVERNMENT MEASURES TAKEN ON THE DAY OF THE BANNED "BLUE SHIRT" PARADE.

As noted on our front page, the proposed parade in Dublin of some 3500 "Blue Shirts" (National Guard), arranged for Sunday, August 13, was banned by the Irish Free State Government, which took strong measures to enforce the order by a concentration of troops, police, and armoured cars. The "Blue Shirts" were to have assembled on St. Stephen's Green and marched to the Cenotaph (commemorating Michael Collins, Arthur Griffith, and Kevin O'Higgins) on the Leinster Lawn, near Leinster House, the meeting-place of the Dail. At the Cenotaph, General O'Duffy, the Director-General of the National Guard, was to have laid a wreath, and the column was then to have marched to Glasnevin Cemetery, where the three dead leaders are buried. Here there was to have been a



THE "BLUE SHIRT" CHIEF: GENERAL O'DUFFY (RIGHT), DIRECTOR-GENERAL OF THE NATIONAL GUARD, WITH A CROSS OF CORNFLOWERS FOR THE CENOTAPH.

memorial address by the "Blue Shirt" chief, and a march-past. Owing to the Government action, the whole programme was abandoned. General O'Duffy announced that "Blue Shirt" gatherings would be held throughout the Free State on the following Sunday (August 20). On the 13th all was quiet around the Cenotaph and Government buildings, but some disorders occurred in O'Connell Street, where three arrests were made, and nine people received first aid. The trouble was mainly caused, it was reported, by hysterical women inducing irresponsible youths to attack stray "Blue Shirts." The police made baton charges, and armoured cars dispersed the crowds. The "Blue Shirts" total some 40,000, and there have been fears of a clash between them and the Irish Republican Army.

TOLD BY THE CAMERA: PICTORIAL STORIES OF THE WORLD'S NEWS.



AIR DEFENCE EXERCISES IN TOKIO: NURSES AND GIRLS AT GAS-MASK DRILL UNDER A SPECIAL ARMY INSTRUCTOR.

We illustrate here two of the preliminaries of the extensive air defence manoeuvres recently carried out in Japan, in an area covering Tokio, Yokohama, and the Naval and Air Bases. Tokio itself was, theoretically, under siege. Three daylight air-raids were made on the city on August 9; and two more followed that night. Eighty planes took part in an attack which

(Continued on right.)



AIR DEFENCE EXERCISES IN TOKIO: HIDING THE HEADQUARTERS OF THE GENERAL STAFF UNDER A SMOKE SCREEN.

lasted intermittently for some 48 hours. Heavily camouflaged guns stood in the grounds of the Imperial Palace, and in the parks and squares. At the approach of the "enemy" aircraft, sirens and steam whistles sounded. Smoke screens were sent up over the city. Gas-masks were dealt out to the populace. The ground defences included 32 anti-aircraft guns, 22 searchlights, and 22 aircraft-detectors. During the night raids, every light in Tokio had to be extinguished or completely covered.



A ROMAN TRIUMPH FOR MARSHAL BALBO: FLOWERS STREWN BEFORE THE LEADER OF THE ITALIAN FORMATION FLIGHT ON HIS MARCH TO THE PALATINE.

A Roman Triumph was accorded to Marshal Balbo and his men at the successful conclusion of their great formation flight. They marched through the Arch of Constantine, amid showers of flowers and laurel leaves, up to the Palatine, where Signor Mussolini was awaiting them. At the close of his address, Signor Mussolini read a royal decree whereby General Balbo was promoted to be Air Marshal.



THE OPENING OF THE ENGLISH SINGLE RINK BOWLING CHAMPIONSHIP AT BROWNSWOOD: HOISTING THE FLAG AT THE BEGINNING OF THE DAY.

At Brownswood, Finsbury Park, the Single Rink Championship of the English Bowling Association was begun on August 14. The preliminary round was played in fine weather, but in the first round rain fell almost continuously. Temple (Surrey), Brownswood (Middlesex), Kettering Conservative (Northampton), and Watford (Herts) caused surprise when they lost their matches. In the first round, Torbay County Club beat High Wycombe, but Ilfracombe, the other Devonshire club, lost by 10.

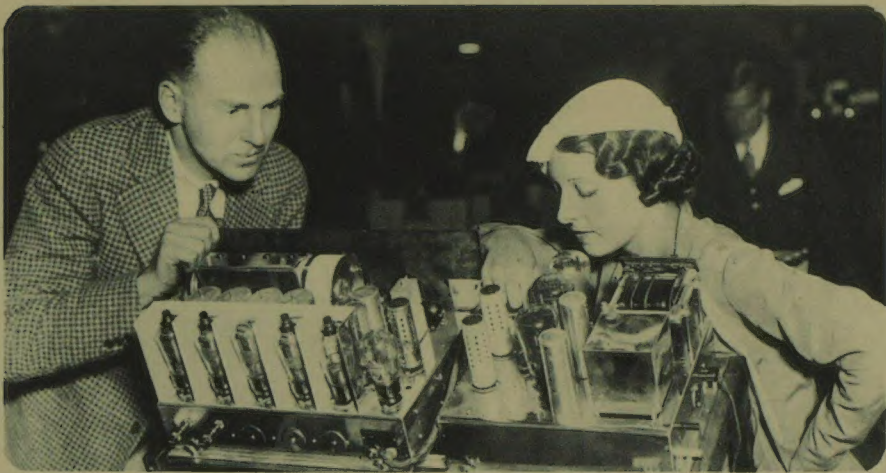


TYPICAL OF THE FIRES PREVALENT IN ENGLAND AT THE END OF THE HOT SPELL: THE WARMEMORIAL AT GRANGE HILL, WEST KIRBY, SURROUNDED BY THE SMOKE FROM BURNING GORSE.



THE EFFECTS OF AN UNUSUALLY TORRID SUMMER IN ENGLAND: SOLDIERS FIGHTING A FIRE NEAR STRENSALL CAMP, YORKSHIRE.

The prolonged succession of heat-waves in England this summer has resulted in a number of fires in the open country in many districts. Yorkshire has suffered particularly badly. Areas near Filey Brigg, Strensall, and West Kirby have been burnt. Elsewhere there were serious fires, at Browndown Camp, Stokes Bay, near Portsmouth, and at Weeley Woods (a well-known beauty spot near Clacton-on-Sea), to mention only two instances. We need hardly add the obvious rider—that greater blame than ever must attach to careless picnickers who do not take proper care of their spent matches and cigarette-ends and picnic fires.

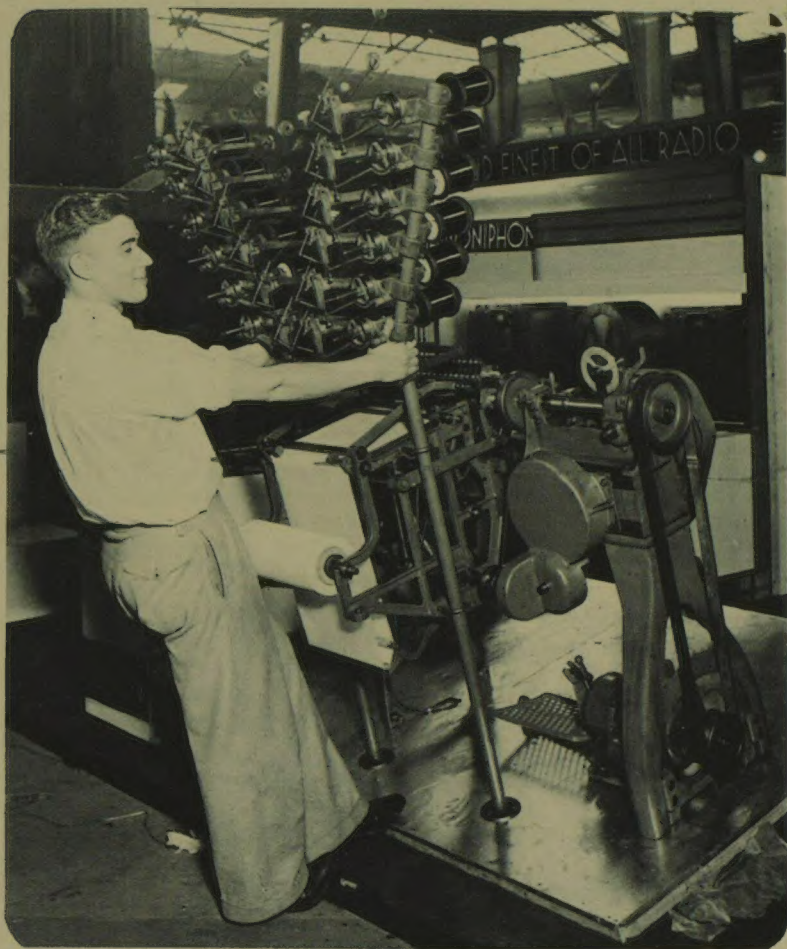


THE "WORKS" OF A MODERN ALL-ELECTRIC SET EQUIPPED WITH TWELVE VALVES FOR THE RECEPTION OF BROADCAST PROGRAMMES, AND ALSO FOR THE REPRODUCTION OF GRAMOPHONE RECORDS: AN EXHIBIT SHOWN BY THE RADIO GRAMOPHONE COMPANY.

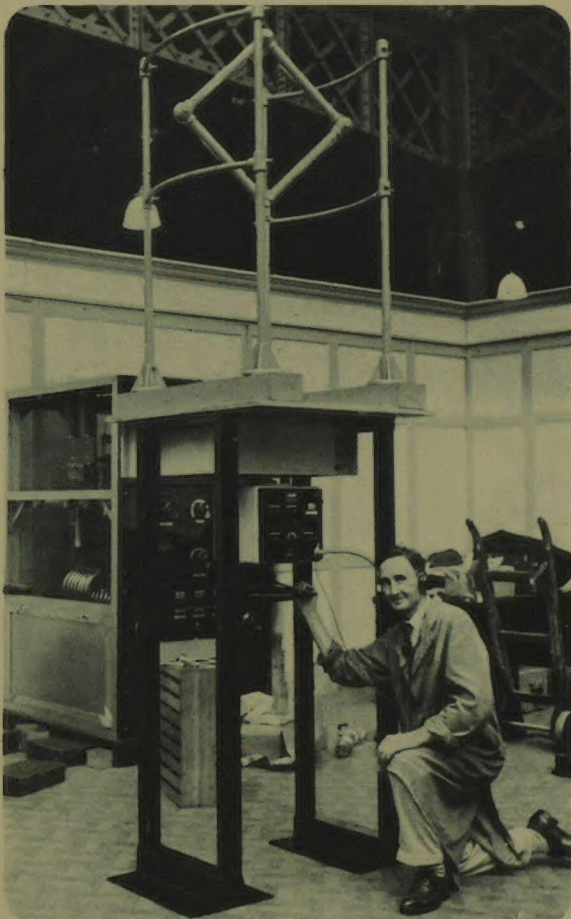


A "MIDGET" RADIO RECEIVER—CLAIMED TO BE THE SMALLEST FOUR-VALVE ALL-ELECTRIC SET—WHICH MAY BE OPERATED EITHER BY ALTERNATING OR BY DIRECT CURRENT, AND HAS A SELF-CONTAINED MINIATURE LOUD-SPEAKER.

OPENED BY BIG BEN! THE RADIO EXHIBITION: NOVELTIES AT OLYMPIA.



HOW WIRE IS WOUND INTO COILS FOR RADIO APPARATUS: THE UNIVERSAL COIL-WINDING MACHINE WHICH MAKES TWELVE COILS SIMULTANEOUSLY, AND INCLUDES THE PLACING OF INSULATION BETWEEN EACH LAYER OF WIRE.



A "DIRECTION-FINDER" AS USED ON BOARD SHIP—AN EXHIBIT BY THE GENERAL POST OFFICE.

THE National Radio Exhibition at Olympia—generally nicknamed Radiolympia—opened last Tuesday morning, August 15, to the eleven o'clock chimes of Big Ben issuing from 300 loud-speakers, while the exhibitors stood at attention. It will remain open until August 24. Radio enthusiasts may see on show some five thousand models of the latest receivers and radio-gramophones. The General Post Office has a great display of exhibits, including plant akin to that of the great Rugby station; radio-telephony equipment as used on liners; and a special bureau whereat visitors may ascertain how to avoid "static" electrical interference when receiving broadcast programmes. The B.B.C. is represented by a super-studio, seating an audience of 2000, and in view of this activity our readers will be interested in the "inner workings" of Broadcasting House, as illustrated on pages 290 and 291.



ONE OF THE GREAT DECORATIVE "GOTHIC" ARCHES IN THE GRAND HALL AT "RADIOLYMPIA": A STRIKING FEATURE CARRIED OUT IN LIGHT-BLUE AND SILVER, TO MATCH THE COLOUR SCHEME OF THE EXHIBITORS' STANDS; WITH RED, BLUE, AND GREEN LIGHTING PRODUCED BY NEON TUBES.

"THE HALL OF THE STONE AGE": PREHISTORIC MAN RECONSTRUCTED.

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1. MEN OF THE CHELLEAN PERIOD, 250,000 YEARS AGO: A LIFE-SIZE GROUP IDENTIFIED WITH THE EARLIEST REMAINS FOUND IN EUROPE—THE FIRST DIORAMA IN THE NEW HALL OF THE STONE AGE AT THE FIELD MUSEUM.



2. THE DAWN OF FAMILY LIFE: A SCULPTURE GROUP OF A NEANDERTHAL FAMILY OF THE MOUSTERIAN PERIOD, 50,000 YEARS AGO, IN THEIR ROCK-SHELTER AT GIBRALTAR—THE FIRST TYPE OF WHICH COMPLETE SKELETONS HAVE BEEN FOUND.



3. THE BIRTH OF ART: A CRO-MAGNON MAN OF THE AURIGNACIAN PERIOD, 30,000 YEARS AGO, IN THE CAVE OF GARGAS, FRANCE, OUTLINING HIS OWN HAND ON THE ROCK-WALL BY BLOWING POWDERED RED OCHRE THROUGH A TUBE.



4. A SOLUTREAN SCULPTOR CARVING A HORSE ON A BLOCK OF STONE: A MAN OF MONGOLOID TYPE, RESEMBLING THE MODERN ESKIMO, SEEN IN A SETTING THAT REPRODUCES THE FAMOUS SOLUTREAN FRIEZE IN THE VALLEY OF LE ROC.

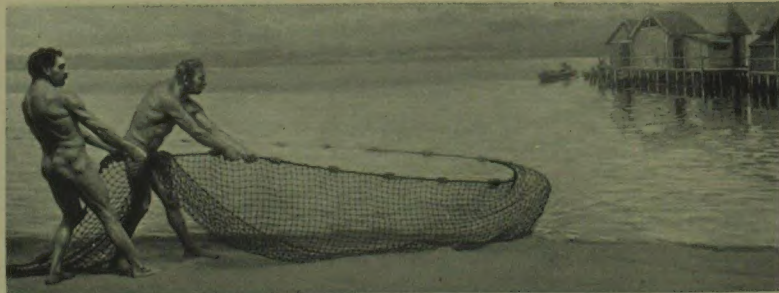


5. "PIG-STICKING" IN THE MESOLITHIC PERIOD: AN AZILIAN BOAR-HUNT, WITH SPEARS AND DOGS, OUTSIDE THE CAVE OF MAS D'AZIL IN THE PYRENEES—A GROUP REPRESENTING THE TRANSITION FROM THE OLD TO THE NEW STONE AGE.



6. SUN-WORSHIP IN THE NEOLITHIC AGE: A PRIEST WELCOMING THE BIRTH OF A NEW DAY AT CARNAC, IN BRITTANY, WHERE TEN AVENUES OF PREHISTORIC BURIAL STONES, OR MENHIRS, STILL STAND, EXTENDING FOR TWO MILES.

IN the famous Field Museum of Natural History at Chicago, there has just been opened a new "Hall of the Stone Age of the Old World." Its principal feature is a unique series of eight dioramas, based on scientific data, containing life-size reconstructions of prehistoric man at successive stages of his development, with settings reproducing typical caves, rock-shelters, and lake-dwellings which he inhabited. These groups, it is said, have been pronounced by leading anthropologists, such as Sir Arthur Keith, Professor G. Elliot Smith, and the Abbé Breuil, to be the finest representations of prehistoric human types ever made. They are the result of years of research and several expeditions. The life-size figures are the work of Mr. Frederick Blaschke, a well-known American sculptor, who studied authentic remains and their sites in Europe, while the backgrounds were designed by Mr. Charles A. Corwin. Opposite each diorama in the Hall is a cabinet of archaeological



7. SWISS LAKE-DWELLERS OF THE LATER NEOLITHIC PERIOD JUST BEFORE THE DAWN OF HISTORY (ABOUT 5000 B.C.): A SCENE ON LAKE NEUCHÂTEL, WITH FISHERMEN HAULING IN THEIR NET, AND A PILE-BUILT VILLAGE.

material relating to the period represented, in the form of bones, artifacts, and so on. The dioramas are arranged in chronological order, each depicting a characteristic scene in the life of the particular period. By courtesy of the Museum, we are enabled to illustrate here seven of the eight groups. The missing one, of which a photograph has not come to hand, is No. 5 in the series, and represents the Magdalenian period, with the Cap Blanc rock-shelter in the Dordogne region of France as its setting. On this page we follow the numbering of the originals from 1 to 4 inclusive, but our Nos. 5, 6, and 7 correspond respectively to Nos. 6, 7, and 8 in the actual series. Along with the Magdalenian group, it may be added, is exhibited the original Cap Blanc skeleton, that of a youth who died some 25,000 years ago, which is remarkably well preserved. It is the only complete Magdalenian skeleton ever brought to the United States, and is one of the country's most important anthropological treasures.

REVOLUTION IN CUBA: THE END OF A STERN DICTATORSHIP.



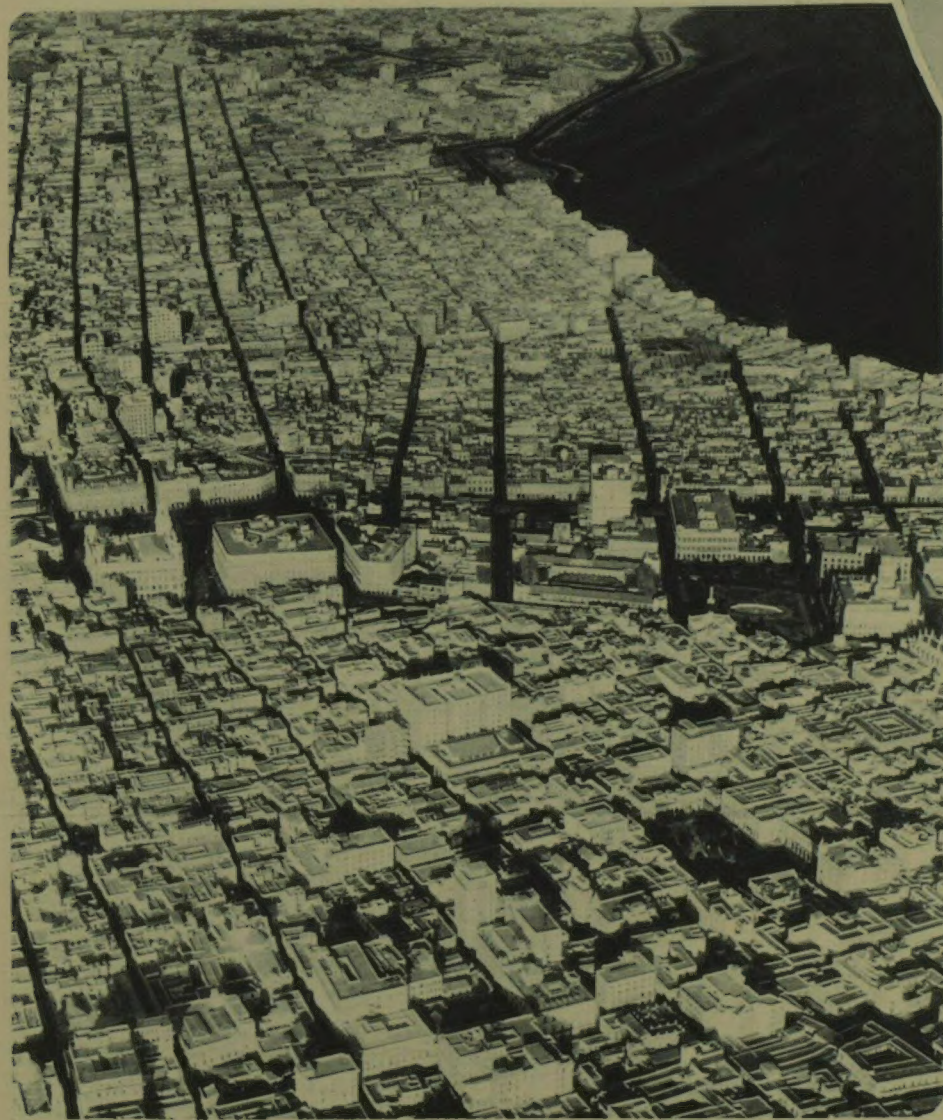
THE PRESIDENTIAL PALACE IN HAVANA: A SCENE OF MOB VIOLENCE AFTER THE FLIGHT OF PRESIDENT MACHADO, WHEN THE CROWD BROKE INTO THE DESERTED BUILDING AND WRECKED ITS FURNITURE.



THE EXILED PRESIDENT'S FIRST COURTESY VISIT TO CONGRESS IN THE NEW CAPITOL AT HAVANA: GENERAL MACHADO (STANDING) RECENTLY DECLARING HIS INTENTION OF REMAINING IN OFFICE TILL HIS TERM EXPIRED IN 1935.



THE EXILED CUBAN PRESIDENT'S PLACE OF REFUGE IN A BRITISH ISLAND: NASSAU, THE CAPITAL OF THE BAHAMAS, TO WHICH PRESIDENT MACHADO MADE HIS ESCAPE BY AEROPLANE—SHOWING GOVERNMENT HOUSE IN THE LEFT BACKGROUND.



AN UNUSUAL VIEW OF CUBA'S CAPITAL: PART OF HAVANA SEEN FROM THE AIR, WITH THE PRESIDENTIAL PALACE (ON THE EXTREME RIGHT EDGE OF THE PICTURE, ABOUT HALF-WAY UP, WITH AN OPEN SQUARE OF GARDENS IMMEDIATELY TO THE LEFT).

The political tension in Cuba came to a head on August 12, when the Dictator-President, General Gerardo Machado, deserted by the Army, Navy, Air Force, and Police, petitioned Congress for "leave of absence," and fled into exile by aeroplane to Nassau, in the Bahamas. In his place, Dr. Carlos Manuel de Cespedes was unanimously appointed Provisional President. He was Cuban Minister in Washington from 1914 to 1922, and in 1925 became Secretary of State in General



THE NEW PROVISIONAL PRESIDENT OF CUBA: DR. CARLOS MANUEL DE CESPEDES (A SON OF THE FIRST REVOLUTIONARY PRESIDENT OF CUBA), UNANIMOUSLY APPOINTED AFTER GENERAL MACHADO'S DEPOSITION.



THE DEPOSED DICTATOR, FALLEN FROM POWER AFTER A RÉGIME OF EIGHT YEARS: GENERAL GERARDO MACHADO, WHOSE SEVERITY HAD MADE HIM INCREASINGLY UNPOPULAR.

Machado's Cabinet, but soon resigned, and served in diplomatic posts abroad till he retired, about a year ago. The change of Government was followed by riotous scenes in Havana, where some 50 people were killed, and 300 wounded, during mob attacks on supporters of the fallen régime. The crowd, unable to find the deposed Dictator, wreaked its vengeance on the Presidential Palace. A sign in Spanish, reading "Room to Let," was hung over the entrance.

PERSONALITIES OF THE WEEK:



DR. ORESTES FERRARA.

Secretary of State in Dr. Machado's Cuban Government. Made a dramatic escape from Havana in a seaplane, which was hit several times by rebels firing from the shore. He duly arrived at Miami, Florida.



SIR EDWARD GOSCHEN, BT.

Died August 7; aged fifty-seven. Joined the Egyptian Foreign Office in 1908; later becoming Controller of the Secretariat in the Ministry of Finance at Cairo. He was a partner in the stock-broking firm of Joseph Sebag and Co.



THE REV. C. L. CRESSWELL.

Appointed to be Chaplain of the Savoy Chapel, the private Chapel of his Majesty in right of his Duchy of Lancaster. He has been Chaplain of St. Mary's Hospital, Paddington, since 1926; and before that was Rector of St. George's, Birmingham.



MR. ALEC COTTRILL.

The well-known amateur rider. Died from the effects of a fall from his horse Semiquaver, at Lewes. Semiquaver was afterwards destroyed. Cottrill was only twenty-three, and, without doubt, had a brilliant future before him.

PEOPLE IN THE PUBLIC EYE.



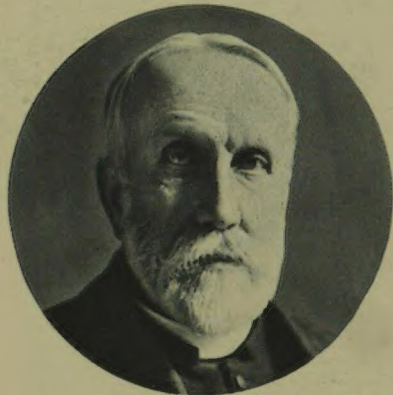
LORD SEATON.

Died August 11; aged seventy-nine. Saw considerable service in the Great War. His death brings to an end an annual payment of £2000 granted to the first Lord Seaton in 1840 for services as Governor of Canada.



MR. WALTER SICHEL.

The well-known biographer and critic. Died August 7; aged seventy-nine. Wrote "Bolingbroke and his Times," "Emma Lady Hamilton," "Sheridan," and "Disraeli"; and a volume of reminiscences (1923).



THE REV. W. H. DRAPER.

For ten years Master of the Temple. Died August 9; aged seventy-eight. Became Rector of Adel, near Leeds, 1899. Appointed Master of the Temple, 1919. Translator of Petrarch's Latin "De Contemptu Mundi"; author of "A Picture of Religion in England" (1927).



THE SUCCESSOR TO SIR ESMOND OVEY AS BRITISH AMBASSADOR IN MOSCOW: VISCOUNT CHILSTON; WITH LADY CHILSTON.

It was announced on August 8 that Viscount Chilston, Ambassador at Budapest, had been appointed Ambassador in Moscow, in succession to Sir Esmond Ovey, who left that city at the end of March to advise the Government on the question of the trial of the British engineers. Viscount Chilston became Minister to the Austrian Republic in November 1921. Previously he had served at Madrid, Athens, in Bulgaria, at Rome, Vienna, Cetinje, and Bucharest.



MR. AUGUSTUS JOHN, R.A.

Appointed a trustee of the Tate Gallery in succession to Sir William Rothenstein, who has resigned. Besides being one of England's greatest draughtsmen and portrait painters, he has designed a number of public monuments.



SIR PERCY LORAINE.

Appointed Ambassador at Angora, in succession to Sir George Russell Clark (Ambassador in Turkey since 1926), who is being transferred to Brussels. Previously High Commissioner for Egypt and Sudan. Minister at Teheran, 1921-1925; and at Athens, 1925-26.



WINNER OF THE WINGFIELD SCULLS: L. F. SOUTHWOOD GETTING OUT OF THE LAUNCH AFTER BEATING THE HOLDER, D. GUYE, IN RECORD TIME.

The Wingfield Sculls, the amateur championship of the Thames, was decided on August 11, over the full Boat Race course from Putney to Mortlake. D. Guye (London R.C.), the holder, who beat P. Carmael (London R.C.), and W. D. Baddeley (Vesta R.C.), in a preliminary heat, met with defeat by L. F. Southwood (Thames R.C.) by a length. Southwood made a record time (21 min. 11 sec.). He clashed with Guye soon after passing Barnes Bridge.



THE NEW "REICH BISHOP" OF THE GERMAN EVANGELICALS: DR. MÜLLER GIVING THE NAZI SALUTE AFTER ATTENDING THE ENTHRONEMENT OF BISHOP COEH AT DRESDEN.

Dr. Müller, an army chaplain, who is Herr Hitler's nominee and plenipotentiary in Church affairs, became in effect Reich Bishop, or Primate of the United German Evangelical Church, on July 27. He was the first of the State Bishops in the new Unified Church. In Dr. Müller's view, the Nazi storm detachments should have the Gospel preached to them again in "unadulterated" words—so that they feel once again that Christianity was a heroic faith.

OCCASIONS OUT OF THE ORDINARY:
PICTORIAL NOTES ON CURRENT EVENTS.



DRIVING THE FIRST RIVET INTO THE KEEL OF A NEW SHIP: THE CHAIRMAN OF LLOYD'S PERFORMS AN INAUGURAL TASK—AND EARNS SIXPENCE!

The machinery used by shipbuilders for driving rivets is well illustrated in this photograph, which shows Sir Percy McKinnon, Chairman of Lloyd's, performing recently the operation of driving the first rivet into the keel of a new vessel laid down in the yard of Messrs. Workman, Clark, at Belfast. The ship is the third under construction there for Messrs. Andrew Weir and Co. Sir Percy duly received from the foreman the customary sum of sixpence paid for that piece of work.



A NEW ROAD SAFETY DEVICE FOR PEDESTRIANS DEMONSTRATED IN LONDON: A CROSSING COMPOSED OF BLACK AND WHITE GRANITE IN CHESSBOARD PATTERN.

A new method of marking safety zones for pedestrians in busy streets was demonstrated recently in a contractor's yard at Deptford. It consists of a crossing laid down in slabs of black and white granite arranged in a chessboard pattern. It is claimed that such crossings would last thirty years without attention, whereas nails (as in Paris) soon rise above the surface and painted lines require frequent renewal. It was stated that the granite method would probably be first used in Chelsea.



GAS-MASKS USED IN CHEMICAL WARFARE AGAINST THE DEATH-WATCH BEETLE: SPRAYING OAK TIMBERS WITH POISONOUS FLUID IN THE SPIRE OF PORLOCK CHURCH.

Old oak timbers in the tower of Porlock Church, Somerset, noted for its curious spire, have fallen into decay, partly through the ravages of time, and also by the depredations of the death-watch beetle. Many of the timbers have had to be renewed, while others have been sprayed with a poisonous fluid calculated to kill the destructive insects. Gas-masks have to be worn during this operation. The outside of the spire has also needed repair, new oak shingles (wooden tiles) replacing those that had been in position for centuries.



MR. LLOYD GEORGE (THE LEADING ROBED FIGURE) AND DAME MARGARET LLOYD GEORGE (IN DARKER ROBES, A LITTLE TO THE RIGHT) IN THE BARDIC PROCESSION AT THE SECOND GORSEDD OF THE WELSH EISTEDDFOD AT WREXHAM.

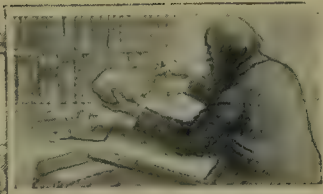


MR. JOHN MASEFIELD, POET LAUREATE (WITH BOOK AND BUTTONHOLE), STANDING BESIDE THE BARDIC CHAIR DURING THE CEREMONY OF CROWNING THE BARD AT THE WELSH NATIONAL EISTEDDFOD.

At the Eisteddfod session of August 8, the Poet Laureate, Mr. John Masefield, presided, and delivered an interesting address on the conditions of poetry at the ceremony of Crowning the Bard, the Rev. Simon Jones, of Peniel, whose poem described a voyage round the Horn. The Archdruid announced that two poets who had both run away to sea in youth would shake hands, and Mr. Masefield thus greeted the crowned bard. Another poetic contest led to the ceremony (on August 10) of Chairing the Bard (this time Mr. Edgar Phillips, a Monmouthshire teacher), who was installed in the richly carved Bardic chair, made by a Chinese craftsman, and presented by a Welsh resident of Shanghai. For August 10 the President was Mr. Lloyd George, who has not missed the installation of the Bard (except through illness) for forty-two years.



THE WORLD OF SCIENCE.



THE EVOLUTION OF THE ELEPHANT.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

SOME time ago, my friend Professor Henry Fairfield Osborn, the President of the American Museum of Natural History, and one of the greatest living authorities on fossil mammals, suggested that I should write an essay for this page on the Evolution of the Elephant, and to this end gave me a set of his numerous contributions towards our knowledge of this theme. The matter has been simmering in my mind for weeks past, and at last I have decided to venture on an almost impossible task. And this not because I have not enough material, but because



1. THE MOST PRIMITIVE MEMBER OF THE ELEPHANT TRIBE: A RESTORATION OF THE APPEARANCE OF MœRITHERIUM, AN ANIMAL, NOT MUCH LARGER THAN A PIG, THAT RANGED THE FAYUM OF EGYPT MILLIONS OF YEARS BEFORE THE FIRST PHARAOHS.

These "beasts of Mœris," no doubt, wandered about in herds; were quite at home in water; and subsisted chiefly on marsh and aquatic vegetation and roots grubbed up by the aid of a pair of chisel-shaped teeth at the end of the lower jaw. This reconstruction of their appearance, together with that reproduced in Fig. 2, is the work of that well-known artist and authority, Alice B. Woodward; and is reproduced from that most interesting and valuable book, "Evolution in the Past," by the late Henry R. Knipe.

Professor Osborn's long years of research have produced results on such a magnificent scale that no more than the adumbration of a summary can be crowded into the space at my disposal. The story of the Evolution of the Elephant may be said to have begun when the late Dr. C. W. Andrews published his Monograph on Mœritherium from the Fayum. He seemed to have shown conclusively that we had an almost unbroken series of forms comparable to that which has revealed to us the evolution of the horse. In all essentials he was right. But Professor Osborn has the advantage of an accumulation of new material and new types, the results of explorations which he himself has had no small part in promoting. This new material has induced him to interpret the evidence which guided Dr. Andrews after a somewhat different fashion.

But the readers of this page are hardly likely to be interested in an academic discussion as to which of two rival theories is the more likely to be correct. The facts, however, can scarcely fail to grip the attention. Briefly, the first link in the chain is furnished by Mœritherium, just referred to, an animal of about the size of a tapir and not very dissimilar in appearance. As to size, some have likened it to a big pig, a more serviceable standard, perhaps, for general use. This creature, which lived

during Middle Eocene times, some millions of years ago, had a short, prehensile snout, a pair of downwardly projecting tusks in the upper jaw, a chisel-shaped pair at the end of the lower jaw. It evidently lived largely on roots grubbed up by the lower tusks.

The Upper Eocene has yielded us the Palæomastodon, a much larger animal. But the growth of its neck did not keep pace with that of its legs, and so, to enable it to reach the ground for its food, the lower jaw, from the cheek teeth, grew forwards in a long shaft, and supported a pair of digging teeth like those of Mœritherium. With the Middle Eocene Tetrabelodon (Fig. 2), the lengthening of the lower jaw, which, as will be seen in the photograph, was astonishingly great, comes to an end. It seems clear that the lengthening of the jaw was governed by the necessity of keeping pace with the lengthening of the legs, owing to the shortness of the neck. These two factors were destined to bring about one feature never seen before and never attained by any other animal—the trunk. It began, as a consequence of the lengthening of the face, as a prehensile snout, like that of the tapir. In Tetrabelodon it had so much increased as to enable the animal to twist it round, and break off twigs and leaves from trees. And as these were easier to be had, and perhaps more palatable than food obtained by grubbing in the ground, this latter mode of feeding ceased entirely. As a consequence, from disuse, the jaw, in succeeding types, gradually shortened as the trunk increased in length and mobility.

Elephants never do things by halves. This shortening of the lower jaw of the elephant of to-day stands in the strongest possible contrast with that of Tetrabelodon. For it has proceeded right up to the cheek teeth, again a feature seen in no other animal which has ever lived. The upper tusks, taking on a new function as the jaw shortened, greatly increased in size, and in the African elephant may reach enormous weight, for a single tusk may attain to a weight of nearly 300 lb.! This development was no meaningless ebullition of growth. For there came once more a need for digging. But it was not for what lay at the roots of trees, but for what grew on its branches, far out of the reach of the trunk—fruit. And so they began to go down on their knees and insert the tips of their tusks under the base. When sufficiently loosened, it could be pushed down by a thrust of the head and the great ponderous body behind it.

Prolonged research by many workers has shown that Africa is to be regarded as the original home of the elephant tribe. Thence, they spread into Europe on the one hand, and Asia on the other, and finally spread into North America, developing new types in each of these centres. Some wandered into treeless regions, where there was no use for the great tusks. Theoretically, therefore, they should have disappeared, from lack of use. They did nothing of the kind, however, but instead attained to great size, as in Professor Osborn's restoration of

Archidiskodon and the Mammoth of Europe. That they could have served no useful end is shown by the fact that in Archidiskodon their points turn inwards, and this is seen in a still more exaggerated degree in the European Mammoth, where they curled upwards and their points turned inwards, so as even to cross one another. The explanation, surely, as I suggested some years ago, is that the enormous weight of these teeth served as a persistent stimulus to the pulp-cavity at the base of the tooth; hence their erratic growth uncontrolled by use.



2. TETRABELODON, A LONG-JAWED ELEPHANT OF THE MIOCENE: THE ANIMAL RESTORED FROM A SKELETON FOUND AT SANSAN, IN FRANCE—STANDING ABOUT SIX FEET HIGH.

No remains of this genus have been found in Africa; but they have been unearthed in places as far apart as Epplesheim, in Germany, and Kansas, in America. They became extinct in Lower Pliocene times.

It is fortunate for us that we have living elephants to-day. For had we known these creatures solely from fossils, who would have conceived the idea of a trunk to feed with? And again, but for the preservation of mammoths in the frozen tundras of Siberia, who would have clothed any of these great beasts in long hair?

I have given only the barest outline of our knowledge to-day concerning the elephant and his ancestors. For the whole story is complicated, and cannot be told without reference to that fundamentally important matter, the number and method of arrangement of the enamel-platings of the hindmost molar tooth, or "grinder." The structure of the grinders has always been a guide of the highest importance to those engaged in unravelling the tangled skein of relationships between the large numbers of species and genera now known to Science. Professor Osborn has made an intensive study of these platings; and, after years of laborious work, has brought to light facts of quite singular interest; for he contends that they furnish us with a unique means of measuring Pleistocene time, and the relative stages in the succession and duration of Fossil Man and the Stone Age industries.

He holds that Mœritherium is not the ancestor of all the elephants, but a primitive type, which, while breaking up into several species, never departed from its original form.

The other Proboscideans he breaks up into no less than fourteen races and four main groups, or lines of descent, the common ancestor of which has yet to be found.



3. ONE OF THE GREAT AMERICAN MAMMOTHS, ARCHIDISKODON, AFTER A RESTORATION MADE BY PROFESSOR OSBORN: A SHRUB-BROWSING ANIMAL WHOSE ANCESTORS AROSE IN THE PLEISTOCENE OF INDIA.

From Archidiskodon were descended the giant *A. meridionalis* of France, Italy, and the British Isles. During the Upper Pliocene, it wandered into America. This restoration was made from skeletons found in Nebraska. The full-grown animal measured fourteen feet at the shoulder.

THE ASSYRIAN TROUBLE IN IRAQ: TYPES OF A HISTORIC "REMNANT."



A PICTURESQUE DIGNITARY OF IRAQ'S DISCONTENTED "MINORITY": AN ASSYRIAN BISHOP, WITH TWO DEACONS AND A SERVANT, ON A PREACHING CIRCUIT THROUGH WIDELY DISPERSED COMMUNITIES OF THIS ANCIENT SECT OF NESTORIAN CHRISTIANS.

At the moment of writing, the latest news about the Assyrian trouble in Iraq is an official statement, issued in Baghdad, that 500 Assyrian insurgents had again taken refuge in Syria, while the remainder had dispersed in the mountains to the east. The Iraqi Government regarded the military operations as virtually ended. It may be recalled that, according to a previous official statement, the Iraqi Army lost 20 killed and 45 wounded in the fighting of August 4 and 5 against the Assyrians, who left 95 dead. These Assyrians, who had gone to Syria and then re-crossed the Tigris into Iraq again, resorted to arms owing to the detention in Baghdad of their spiritual and political chief, the Mar Shimun, who had refused to sign certain required pledges or to co-operate with the Government plan for dealing with the settlement of the Assyrian minority. The Iraqi Government

protested against the action of the French authorities in Syria, who, after disarming the Assyrians, restored their arms when they expressed a desire to return to their homes in Iraq. The French replied that, while always ready to co-operate with the Iraqi Government, they had been insufficiently informed regarding the position. In a recent letter to the "Times," explaining the Assyrian standpoint, Lord Lugard pleaded for sympathetic treatment of "this loyal Christian remnant of 'a race whose glorious past goes back to the beginnings of history.'" They fought on our side in the Great War, and were consequently expelled from Turkey. They expected to be settled in Iraq as a homogeneous unit, and not, as now, interspersed among their hereditary enemies, the Kurds, at whose hands, it is alleged, isolated Assyrian villages have been exposed to frequent outrages.

THE SLUM-MAKER AND THE HOME-MAKER.

By B. S. TOWNROE, M.A., J.P.

IF the present slum campaign is to succeed, destructive and undesirable tenants will have to be under more careful management. Whether slums create degenerates and criminals, or whether the criminal and vicious make the slums, is as open a question as whether the egg came before the hen. But, taking facts as they are to-day, in most slum areas there will be found: (1) families that are the dregs of the community; (2) families that are feckless; and (3) families whose lives shine out like a good deed in a naughty world. The first class provide recruits for our prisons and asylums and mental hospitals. The third class are the salt of the earth. They are the tenants for whom all voluntary Housing Societies are only too glad to provide accommodation. They are only living in slum conditions because of poverty, or because they cannot find any other accommodation in the immediate district. But the second class, composed of the feckless, the dirty, the careless, present a problem which is being partially solved in other countries and will need special treatment in Great Britain during the coming slum campaign.

The "Unfits." Every worker in slums has met families whose habits are as primitive as those of savages, and sometimes with the additional handicap that they are mental defectives. Dr. H. M. Hanschell, a well-known London specialist, who has had considerable experience of slum-dwellers, both in the East End of London and in the Tropics, considers that "the true slum-making slum denizen is a valid sub-species." Often both parents and children are diseased and mentally deficient; and the true slum-makers live as parasites on the rest of the community. Dr. Hanschell points out that the slum-maker of the East End and the beachcomber of

or of what we regard as civilisation. For that reason they required training and education before they were fit to become tenants of the delightful cottages which have been built for the employees in the industrial Garden Cities around Lyons. Therefore, they were given accommodation on their arrival in very simple and strongly constructed huts, with all sanitary conveniences outside, where they lived under strict management until such time as they had learned civilised habits. They were then transferred to better dwellings, and in time, after passing through four grades of dwellings, they were given houses in the Garden Cities around the factories.

Dutch Experience.

With the same object in view, but on a different plan, in Holland the local authorities have provided colonies for undesirables. Some of these I visited recently. In the chief Dutch cities certain families are marked by the police

A DUTCH SYSTEM OF TURNING SLUM-MAKERS INTO HOME-MAKERS: THE INTERIOR OF AN AMSTERDAM COLONY FOR TENANTS OF A LESS DESIRABLE TYPE—BUILDINGS OF SIMPLE CONSTRUCTION, WITH SAND-PITS IN FRONT AS A PLAYGROUND FOR CHILDREN.

Director of Housing at the Hague, have proved to be so useful that at least 40 per cent. of the tenants have become respectable citizens and are now doing well in Council dwellings.

A London Experience.

Although there is no comparison in the class of tenants, the work carried out by private enterprise in London is worthy of study, because it also aims at making good tenants. The Metropolitan Housing Corporation, which controls about 10,000 families in the London area, lets flats at rents as low as 8s. per week, inclusive. The Managing Director, Mr. Claude Leigh, is a pioneer in dealing with weekly tenants on a commercial basis, and at the same time providing essential services. In his view, there are certain weaknesses in the Octavia Hill system of Women House-Property Managers. He considers that the Woman Property-Manager is handicapped in obtaining the confidence of tenants if she has to combine her relationship as friend and helper with that of collector of rents. On these estates of the Corporation, which for the last four years have earned a 12 per cent. dividend, the tenants pay their rent in their own time to Central Estate Offices, while highly trained women run social centres, where the tenants are helped in every possible way.

One example of the methods employed may illustrate the spirit of this business concern. Some new flats, which had just been bought, looked out on a courtyard into which the tenants were accustomed to throw fish-bones, potato-peelings and scraps of all kinds. The cleaning of the yard meant time and money, and the tenants were informed that if they would learn to keep the yard clean by using the dustbins provided, their rents would be proportionately reduced. After six months they learned the lesson and stopped throwing refuse out of the window; whereupon they gained the advantage of 1d. or so less a week to pay in rent.

Politics and Management.

It must not be thought that our principal British authorities are less wide awake than French industrialists, the Dutch Directors of Housing, or than London business men, but, of course, political considerations make it extremely difficult to apply rigorous discipline to municipal tenants who are also voters. Accordingly, the methods employed by housing authorities who are subject to popular election are much more tender in their operation than those to be found on the Continent. Nevertheless, the London County Council, which has provided dwellings for a population larger than the whole of the population of Nottingham,

has done a great deal in a most tactful and impartial way to improve the standard of living of tenants. The superintendents, men and women, on the various housing estates, know each tenant personally; and a very large percentage of the families removed from some of the worst insanitary areas in the East End of London have responded magnificently to their new environment. It is sometimes found useful to place a family with an unsatisfactory record in a cottage between two families whose wives are good housekeepers and whose men are hard-working and steady, with the result that the family in the middle house are encouraged to live up to the standard of their neighbours.

Glasgow is endeavouring to deal with the problem and has erected intermediate dwellings for persons displaced by slum clearance, supervised by experienced and resolute Women Health Visitors. The Glasgow methods bear a family resemblance to those employed at Amsterdam and The Hague, although the liberty of the tenants is not so restricted. Other countries, notably Germany and Italy, are quietly conducting experiments to reform the slum-maker; while in the United States commercial enterprise is doing work

much on the same lines as those adopted with such success in London by the Metropolitan Housing Corporation.

It is too early to state which of the various methods are most applicable to the thousands of families it is hoped to remove from slum areas during the five years' campaign. But this aspect of the slum question cannot be ignored and every possible effort must be made in the future to convert slum-makers into home-makers.



THE EXTERIOR OF A DUTCH COLONY FOR THE LESS DESIRABLE TYPE OF TENANT AT AMSTERDAM: A VIEW SHOWING THE MAIN GATE, WHICH IS CLOSED AT 9 P.M. IN WINTER AND 10 P.M. IN SUMMER, FINES BEING IMPOSED ON OCCUPANTS AROUSING THE DOOR-KEEPER AFTER THOSE HOURS.

the Pacific show the same traits, segregating themselves where possible. But the difference lies in the fact that in the Tropics most of the children die young, whereas our unfits survive and have children of their own at an early age.

Here is a typical example of a slum-making family: The mother is a little weak in the head, but not deranged enough to be certifiable. She has been married six years, and has had five children. Her husband, during that period, has been in and out of prison. A bedridden grandmother, who receives an old-age pension, lives in one of the two rooms. The public health authorities are constantly trying to carry into effect various by-laws in regard to sanitation and cleanliness, but find it a hard struggle. The landlord is perpetually receiving complaints because of the verminous condition of his property. The Education Authorities are doing their best with the elder children, but one is a cripple and the other a mental case. Religious and charitable societies also send representatives. It is said that no fewer than eighteen visitors (official and unofficial) call at this home every week, but with very little result.

So far, in this country we have failed, in spite of an expenditure on housing of £1,000,000,000, to provide better conditions for this type of family, although in some cities, as in Glasgow, the fringe of the problem has been tackled. But, undoubtedly, we cannot continue to ignore the slum-makers, and it is, therefore, important to study what is being done in other countries.

French Experience.

French industrialists who, owing to lack of labour since the War, have had to bring foreign workers into France, have accumulated a good deal of experience in dealing with the rough type of tenant. When I was at Lyons early this summer, M. Morel-Journel showed me four types of "intermediate" houses, which his firm has erected in order to accommodate Russian and Armenian families, who were imported into this part of France in order to work in the artificial silk factories. The Armenians, who came from Asia Minor, had little experience of European sanitation,



TYPICAL TENEMENT HOUSES IN A SOUTHERN SUBURB OF AMSTERDAM WHICH ARE LET ONLY TO TENANTS WITH A GOOD RECORD: BUILDINGS ERRECTED IN A WIDE OPEN SPACE BY A DUTCH PUBLIC UTILITY SOCIETY.

to p.m. in summer. As the illustrations show, these colonies are not at all cheerful in appearance, but are producing results. With the help of sympathetic women managers, each family is trained to good citizenship. The father is found some kind of work; the wives are taught to look after their homes and to cook; and the children have to be clean and punctual at school. These colonies are expensive to run, but, according to Mr. Bakker Schut, the

LEAVES FROM LIFE: A NEW SERIES OF STUDIES BY EDMUND BLAMPIED.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY EDMUND BLAMPIED, R.E.



"THE MOSQUITO CHEZ NOUS."



"SOMETHING IN THE AIR."

We here continue our second series of drawings of English life by Edmund Blampied. Our readers will recall that we have already reproduced four examples from the new set—showing archery competitions, yacht-racing at Cowes, and

contrasting studies of infant Londoners. Here we reproduce two drawings—incidents of the life in the Metropolis in summer heat-waves—once more showing the artist's wonted brilliant characterisation. Others will follow as opportunity occurs.

THE WEDDING OF THE STRANGERS: WITH RITES AND CEREMONIES



THE TWO "BRIDE AUNTS" ESCORT THE BRIDE FROM HER PARENTS' HOUSE: ONE OF THEM CARRYING HER ON HER BACK, AS SHE MUST NOT TOUCH AN UNCLEAN FLOOR ON HER WEDDING DAY.

THE Chinese—the Republicans!—still cherish many a tradition, despite that drift towards the Westernisation of manners and customs which is, happily or unhappily, as you will, the tendency of the age. There are still those who rejoice in the ancient ways, and, when the all-important wedding is concerned, (Continued below.)



THE BRIDE IS BORNE TO THE BRIDEGROOM'S HOUSE IN A PALANQUIN AND UNDER THE ESCORT OF HIS REPRESENTATIVES.



THE BRIDE PUTS ON THE BRIDAL CROWN, WHICH HAS HANGING SILVER STRANDS TO VEIL THE FACE.



THE BRIDE IS BROUGHT TO BE SHOWN TO THE WEDDING GUESTS.

mother knows the girls and has to live with them after they are brought to her home, while the father knows or may easily learn about the boys." In her "An Adventurous Journey," written some six years ago, Mrs. Alec-Tweedie touched upon the same subject when she wrote of "a European wedding, then the latest novelty in China, of two very old Chinese families. All arranged, of course, in the true

A MODERN CHINESE MARRIAGE, PROPER TO ANCIENT TRADITION.



THE BRIDE HAS HER FACE MASSAGED BY ONE OF HER "AUNTS," THAT SHE MAY APPEAR BEFORE HER HUSBAND AT HER BEST.



THE BRIDE IS DRESSED IN THE RICH AND COSTLY SILKS WHICH ARE DEMANDED BY ANCIENT TRADITION.



THE BRIDE IS INTRODUCED TO THE WEDDING GUESTS.

old style—a boy of twenty and a girl of sixteen were told off to marry one another without ever having exchanged a word of greeting." As to the particular wedding observances here illustrated, a correspondent writes: "The wedding festivities continue over several days—for two days the feasting is carried on at the home of the bride, and for the next two days it is held at the house of the bridegroom's (Continued above on right.)



THE BRIDE, STILL BEAUTIFYING HERSELF BEFORE MEETING HER GROOM FOR THE FIRST TIME, HAS HER HAIR DONE BY ONE OF HER "AUNTS," WHO IS BUSILY ENGAGED ADDING A PLAIT.

parents. The ceremonies at the bride's home are attended only by the members of her family; those at the house of the bridegroom's parents—the more important—are for the entertainment of his relations. The bride has no say in the arrangements for the wedding, and, during the ceremonies, must obey the dictates of two "bride (Continued below.)



THE BRIDE'S "AUNTS"—THEIR HANDS COVERED WITH HANDKERCHIEFS—LEAD HER INTO THE BRIDEGROOM'S HOUSE.

aunts" chosen from among the bridegroom's relatives. Until she is actually married, the bride must not touch anything while the ceremonies are in progress, and, if she is being led, she must only be touched with covered hands." A description of a Chinese wedding in the old style is among the many interesting features of a new book on Chinese life, "The House of Exile," reviewed on another page.



THE BRIDEGROOM (IN THE CENTRE) ABOUT TO SIT FOR A MOMENT AT EACH OF THE GUEST-TABLES—BEHIND HIM, A FRIEND CARRYING A STOOL FOR HIS USE DURING THIS ACT OF COURTESY.



THE BRIDE IS FORMALLY INTRODUCED TO THE PARENTS OF THE BRIDEGROOM. WHO DRINK HER HEALTH, SIGNIFYING THAT THE MARRIAGE IS NOW REGARDED AS COMPLETE.

THE LINS AND A WALN.

BEING AN APPRECIATION OF

"THE HOUSE OF EXILE": By NORA WALN.*

(PUBLISHED BY THE CRESSSET PRESS.)

ON the day following the Festival of the Washing of Flowers, in the Year of the Pig, of the Chi-hai Cycle, Lin Yan-ken arrived in Canton. That was in May 1779. There, in the business of his uncle, who was one of the thirteen men the Emperor Ch'ien Lung allowed to trade with foreigners, he selected goods for J. S. Waln of Philadelphia. Thus did the Confucian merchant and the Quaker merchant establish contact. They never saw one another; but they had regard for each other's integrity and there was hope that in later generations the Lins and the Walns would meet.

So it came about that when Lin Pao-lin was in the States between 1872 and 1881, in the first group of Chinese scholars permitted by his country to study in America, he addressed a letter to the Waln family. The Post Office returned it.

In April 1904, Nora Waln, in her ninth year, became engrossed in 1805 copies of *The United States Gazette* and in cargoes consigned to J. S. Waln, especially from Canton. Her interest in China was aroused. Years passed. "Then on a golden summer morning when I was an undergraduate at Swarthmore College," she writes, "I was called to the telephone. I took up the receiver. A lady spoke. She explained that she and her husband, of the Lin Family of China, were on a tour of the western world, and, desiring to meet one of the Waln family, had looked through the catalogues listing scholars at the Society of Friends' schools, and found my name. They invited me, when I should complete my American studies, to visit them in the House of Lin." Contact was re-established.

In late December 1920, Shun-ko welcomed the stranger whose name was in the archives of the Elder, greeting her in Peking and escorting her for an hour by train, and then on the sledge-boat in which they glided over the ice of the Grand Canal until, in sedans, they arrived at the To and From Door of the Lin homestead, in Hopei Province—the House of Exile—and were admitted by Camel-back.

Old China was before the traveller—the China whose life-story is known for forty-six centuries, whose great clans count, whose humbler folk obey the bearers' cry, "Lend light! Lend light! An important person would pass!", whose customs are the customs of long ago, whose births and marriages and deaths are heralded and honoured as they were when the most ancient of the Ancestors had their being; even that China in which, only a decade back, the Civil Governor of Nanking, unable to provide money for engineers to mend the waterways, led an official procession to worship the Rain God and petition that there be no flooding!

The days ceased to count—"I find the swift passage of few earthly years accepted as naturally as the fall of flower and leaf." Yet, almost as a symbol, was the Time Stick, a long spiral burning before a bronze Bird of Dawn in one of the courts of the homestead. Shun-ko explained: "Camel-back, our gate-man, makes it each day of well-mixed sawdust and clay. He lights it by the stars. His fathers, for eleven generations, have measured time for the Lins. His young grandson proved last spring, when the old man was sick, that he has inherited the gift. They take the time from the sky and their own intuition. We regulate our Western-made watches by our Time Stick, and we amuse ourselves by setting them when we start to Peking so that we can compare them with the big Western clock there. The clock is a good timepiece. We have never found it more than a quarter of an hour wrong!"

As the carved twelve two-hour divisions flickered out and the Stick gave way to successor after successor, Nora Waln—by agreement of the Ancestors, daughter-by-affection, now and forever, to the clan of Lin—dwelt as one of the Family, rejoiced with them and sorrowed with them; pounded paint for the "chart of the lessening cold," the annual weather-record kept to aid the gardeners and the tillers of the soil, a companion to twenty-two generations of scrolls of the harvests; shared festivals and games and birthdays; helped the women in their round of household work, dressing as they dressed, eating as they ate, sleeping on a brick bed, bathing in an earthen jar filled with hot water that nearly touched the chin—"the jar was of a size that I could just sit in, with my feet tucked under me."

And with the Family she kow-towed to precedent faithfully and fully; from the bow, like "sapling swept

by the wind," to accepting the tea-cup in the palms of both hands. With them, she observed the means of safeguarding the entry into the world of Sou-mai's child—the sharp knife and the long sword of cash under the bed, the two pairs of red paper scissors pinned on the bed curtain, the tiger-skin stretched in the mattress, the pictures of wild beasts on the walls and round about, Buddhistic charms and Taoist charms, the prayers and the offerings; the gift of the gold hairpin, such as each mother of a son wears in her napeknot; the presentation of the infant to the Family and in the Hall of the Ancestors. With them, she rejoiced at the engagement and marriage of Mai-da, who chose her future husband from among the eligibles named on five cards laid face down and only felt assured of happiness when she had bartered away her camera to a boy cousin in exchange for half-a-dozen snapshots of her betrothed.



LIKE CHINA, JAPAN LINKS THE OLD AND THE NEW: MRS. ITAKURA, IN NATIONAL COSTUME, AND HER CHILDREN, IN WESTERN DRESS, AT THE MEMORIAL TO HER HUSBAND'S WAR DOG RECENTLY UNVEILED IN ZUSHI, KANAGAWA PROVINCE.

The monument is in honour of Kongo, a dog of the Japanese Army who was killed during the Manchukuo fighting, with its master, Major Itakura. It was erected at the cost of school-children. Reuter has reported that the Japanese War Office has conferred medals on this and another dog posthumously.

With them, she sympathised with the neighbouring House of Wong when its Elder dreamed a dream and ordered the stitching of his burial clothes, chose his five changes of dress, with a riding jacket and cap for his journey to Heaven; received pearls from his wife's earrings that they might be sewn in his money-pocket "for emergency should his cash be insufficient to satisfy the gatemen on the road through hell," and was very well aware that his sons were preparing his coffin of "longevity planks" that it might soon be ready for blessing by priests from the Buddhist and the Taoist temples. With them, she was glad that the Elder's life on earth was prolonged for thirteen months. With them, she heard of the last elaborate rites; with them she saw the last procession, with scattering of silver paper "coin," a portrait on an easel, the Lantern of Heaven, bearers of white paper brooms to sweep the road to the Western sky, priests and lamias, and the like.

Then she herself was married, on the last day of the Kindly Moon—to an Englishman in the Chinese Government service. Everything altered. Her husband's work lay in Nanking. Politics became more and more evident: Nationalism, Sun Yat-sen, Communism, Borodin of Russia, the Powers—and notably Japan. There were parties to give and to attend. Functions were necessary. The home had to be run, when a very efficient staff agreed! But there was still touch with the Lins—by letter and through Mai-da and her husband.

Farewell—and a privileged peep at the Spring Sacrifices at the Palace for the Worship of Confucius, with its amazing beauty and its solemnity of ritual; the Civil Governor, in robes of the Sung dynasty, sacrificing oxen; the Military Governor, of Western education, remaining on the lowest level throughout the service—"what thoughts were under his blue plumed hat?"

So to Canton—and conflict. There, less direct relationship with the Lins; for there is no social intercourse between Shameen and Canton; and, as a banner-man chair-bearer guide grumbled: "No Chinese can put his foot on Shameen except in dispatch of business or as a servant to a Westerner." More and more evidence of politics; more of Nationalism and Communism, the Kuomintang, the Peoples' Party, and Sun Yat-sen, its founder; of Borodin, Chiang Kai-shek, the Russians, the Japanese, the Powers as a force. Yunnanese soldiery violent; citizens at variance; hot-headed students with Western training—"like unsuccessfully grafted trees, weak both in root and branch"; restless Guilds; fighting between "merchant citizens" and "Government" groups; flamboyant propaganda—and "Travail," when, on a day in June, Chinese poured over the British Concession Bridge from Canton city to Shameen, fleeing before the God of War.

Stray bullets began to cut across the streets; some whizzed over Shameen. On the Friday fear was in the hearts of the people. "From three o'clock that afternoon until Monday morning the Cantonese massacred the 'strangers within their gates' with the cruelty of mob insanity. . . . All 'strangers' alike were the prey of the maddened crowd. Only those who could speak the Cantonese dialect were passed over." Atrocity followed atrocity.

Shameen nerves were taut. A new Government was formed. Quiet returned. But agitation against the "Imperialistic Foreign Devil" waxed. There was a general strike of employees, to "discipline" the Westerners; and all women and children of Shameen were ordered to a gunboat. The Cantonese threatened Shameen. There were but a few shots; yet the women and children were evacuated to Hongkong. Nora Waln soon slipped back, to find the Red Flag with the rising sun, symbol of the Nationalist Government, flying everywhere. The boycott of Westerners was such that those who were caught dealing with foreigners were judged deserving of death or, at least, of torment. She went to Shanghai to get necessary clothes for her daughter.

England followed; next, Tientsin, to which her husband had been transferred. The rest is by no means silence, but I have no space to mention a tithe of it here: "Borodin uses his voice as if his throat-noise was the voice of the Chinese people"; Shanghai goes over to the Nationalists; many have "glassy eyes, as though still too close to fear"; war with Japan is anticipated; Tientsin has a cordon of international troops—the "Rope of Peace"; there is grave news of anti-Japanese feeling, the activities of the Anti-Japanese Society, and the destruction of Japanese

goods; civil war is waged incessantly; "by the autumn of 1930 it was considered almost as much a slur on one's family to be in politics as it is in America." In 1931 and after, the Sino-Japanese Manchurian situation; sporadic fighting in Tientsin; the translation of Henry Pu-yi to Manchukuo.

Later, for Nora Waln, a stay in America; news from China; return to China; and back for a while to the Lin homestead in Hopei Province. Camel-back's grandson arrived there also. He was a General; but he had kept the power to take time from the heavens: "'Then to-night thou shalt set the time-stick,' his grandsire said, as one conferring an honour." The old and the new in alliance: that is China, the China whose life-story is known for forty-six centuries.

Enter "The House of Exile." Within its To and From Door are charm, drama, sympathy, the pleasures of the pastoral, delights for the lover of the polished phrase, many true observations, and keen appreciations of the moves and counter-moves of leaders and led. Your debt to Nora Waln will be so evident to you, you will be so willing to repay it with thanks, that the glare of exposure will not fall upon you: on the three settlement days of the Chinese year, "if a family does not pay they are shamed in public by tradesmen following them closely with lighted lanterns to show that the day has not yet dawned for them!"

E. H. G.

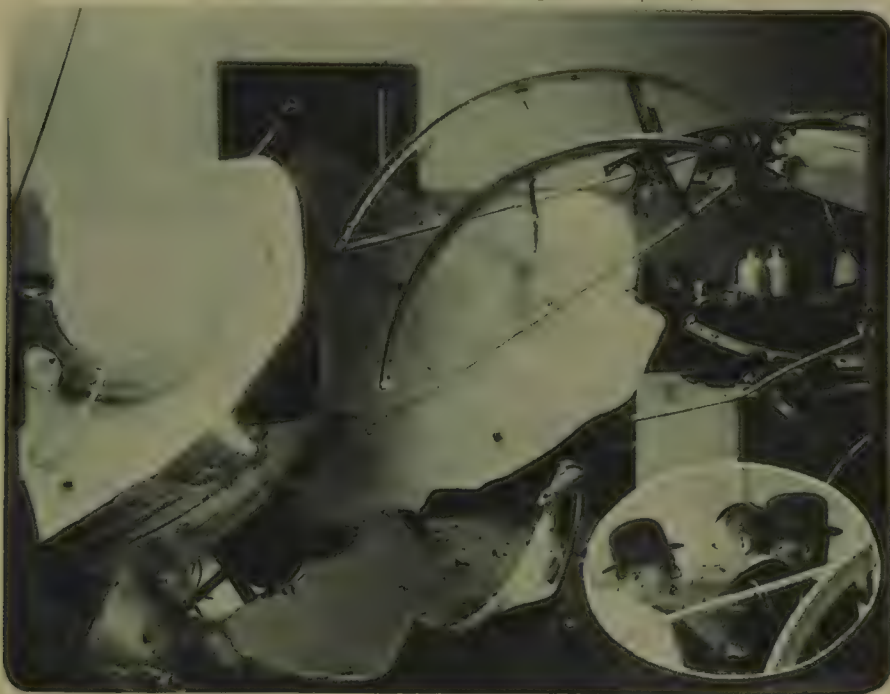
* "The House of Exile." By Nora Waln. (The Cresset Press; 16s. net.)

A WINDOW ON THE WORLD: RECENT EVENTS IN PICTURES.



THE WIGHTMAN CUP KEPT BY THE UNITED STATES: MRS. HELEN WILLS MOODY RECEIVING THE TROPHY; THE ENGLISH PLAYERS ON THE LEFT.

America won the Wightman Cup at Forest Hills, New York, without Mrs. Helen Wills Moody, who is generally regarded as the world's best woman player, and with two substitutes in the team. England, after a splendid recovery on the second day, was distinctly unlucky. When Miss Scriven led Miss Jacobs 5-3 in the final set, the Cup seemed within Britain's grasp; but she proved to be worn out with long rallies, and Miss Jacobs took the last four games in sequence.



AFTER THE EXPLOSION OF A NEW STRATOSPHERE-BALLOON GONDOLA AT BRUSSELS: THE WRECKAGE; (INSET) M. COSYNS, THE AERONAUT (CENTRE), AND OFFICIALS.

While tests were being carried out, on August 11, on the gondola in which M. Cosyns planned to ascend by balloon to the stratosphere, it exploded, killing one workman, and seriously injuring another. M. Cosyns, who was standing near, to watch the pressure test, fortunately escaped unhurt. The constructor of the gondola, however, was himself slightly injured. M. Cosyns hoped to surpass the height achieved by Professor Piccard, whom he accompanied on his ascent in August last year.



THE UNSUCCESSFUL STRATOSPHERE-BALLOON ASCENT FROM CHICAGO: COMMANDER SETTLE WITH THE DEFLATED BALLOON, WHICH LANDED IN A RAILWAY YARD.

Owing to a faulty valve, which necessitated a forced landing, Commander Settle, of the U.S. Navy, came far from making his planned record ascent into the stratosphere. He rose from Chicago on August 5. After reaching 5000 ft., he pulled the valve; but it stuck, and the balloon began to drop. He attempted to check his descent by throwing out ballast, but, within twenty minutes from starting, the balloon was down near the Santa Fe railway yards.



THE KING AND QUEEN IN THE COUNTRY: THEIR MAJESTIES ON THEIR WAY TO ATTEND THE SERVICE AT SANDRINGHAM CHURCH; WITH PRINCE GEORGE.

The King and Queen recently left the Isle of Wight, and, after a short period of residence at Buckingham Palace, went to Sandringham on August 8. Prince George joined them there on August 9. Their Majesties attended the Morning Service at Sandringham Church on August 13; and were accompanied by Prince George. The Reverend Arthur Fuller (Domestic Chaplain to the King) officiated and preached the sermon.



THE BUFFS' SERVICE OF REMEMBRANCE AT CANTERBURY: THE PARADE ENTERING CANTERBURY CATHEDRAL FOR THE SERVICE, WHICH WAS "DUPLICATED" IN BURMA.

Over 1500 past and present members of The Buffs (East Kent Regiment) marched past the headquarters at Canterbury to Canterbury Cathedral on August 13, for a Service of Remembrance for the 6000 officers and men of the regiment who fell in the Great War. A similar service was held simultaneously by the 1st Battalion at Maymyo, in Burma. There were present at the Canterbury Service seven Chelsea Pensioners who had served in the regiment.

CANAL CRUISING BY LINER: HOBBEEMA LANDSCAPES "EXHIBITED" TO PASSENGERS ON AN "INLAND" VOYAGE.

DRAWINGS BY FRANK H. MASON



"THE CANAL PILOT COMES ABOARD": A PICTURESQUE SCENE WITH A CRUISING LINER AT THE ENTRANCE OF THE GHENT SHIP CANAL AT TERNEUZEN, A SMALL SEAPORT IN DUTCH TERRITORY ON THE SHELDT ESTUARY.



"THE APPROACH TO GHENT": TOURISTS ON A CRUISING LINER'S DECK ENJOY A DELIGHTFUL PICTURE, LIKE A HOBBEEMA LANDSCAPE, WITH ITS POPLAR-BORDERED WATERWAY, FARMS AND WINDMILLS, AND A VISTA OF THE CITY'S TOWERS.

River cruises by luxury liner are familiar on the Amazon, but it may be new to some that their kind are possible much nearer home, on the waterways of Belgium and Holland. In a note on his drawings, the artist writes: "Even to the 'deep water'-minded, there is a fascination in going a-voyaging, and unexpectedly coming across, and being able to view at close quarters, the common objects of the farmyard! Perhaps on the Norfolk Broads such an experience is to be found at its best; but there are limitations: no 4000-odd tons of palatial

floating hotel may penetrate those waters. Yet there are regions not far away where this new form of Broadland cruising may be enjoyed on board a liner. The Broadlands of the Low Countries, unlike our own, are in direct communication with the sea. They are not allowed to remain wastes of picturesque land, marsh, and water, but have been developed to provide a vast system of communication. On the canals and meres so formed, many strange and picturesque sights may be seen, for the almost illimitable 'reaches' of waterway bear



THE FIRST LARGE PASSENGER LINER TO PROCEED UP TO GHENT ON THE SHIP CANAL FROM TERNEUZEN: THE "VIENNA" BEFLAGGED ON THE OCCASION OF HER PIONEER "INLAND" VOYAGE.

craft of the most varied description. The 'maritime' scenery is bounded by the neat countryside of Holland and Belgium, with its farms, its black-and-white cows, and all its bucolic interest reaching to the very verge of the waterways. The minutely bricked footway and bicycle tracks running alongside the canals are bordered by high poplar-trees, through which peeps of windmill and belfry steeple appear. Unconsciously, through the eyes of the master Hobbema, we have learnt to regard this simple beauty as very satisfying. The

villagers about their work pause in wonderment, for this is a new matter; but they wave a welcome to the beflagged stranger. The Terneuzen-Ghent Canal and the Noord Zee Ship Canal lead through the heart of these countries, and at one's gangway-steps are cities of mediæval beauty and romance." Incidentally, let it be added that these week-end cruises from Harwich to Belgium and Holland are organised by our own L.N.E.R.; indeed, there is an announcement about them on another page in this very number.

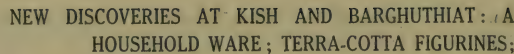


FIG. 2. AN IVORY KNIFE-HANDLE CARVED WITH A FIGURE OF A SASSANIAN (PERHAPS A KING), FOUND ON THE SITE OF THE ROYAL PALACE AT BARGHUTHAT.

FIG. 3. A
TERRA-COTTA
FIGURINE
BELIEVED TO
REPRESENT A
MANICHEAN
PRIEST, FOUND
IN THE
[SASSANIAN
PALACE AT
BARGHUTHIAT.



FIG. 7. A GROUP OF TERRA-COTTA FIGURINES DISCOVERED ON THE SITE OF THE SASSANIAN PALACE AT BARGHUTHIAT, SEVERAL BEING OF GOOD ARTISTIC QUALITY.

PHOTOGRAPHS AND DESCRIPTION BY PROFESSOR STEPHEN LANGDON, M.A., F.B.A., DIRECTOR OF THE OXFORD-

SASSANIAN VILLA WITH COMPLETE
POTTERY; IVORY; AND COINS.

as Bijayra, Rashid, and Sheran, were found all the way from Kish to the Tigris. With the assistance of the American Institute of Persian Art, the Expedition excavated a large Sassanian villa just east of the Palace of Bahram Gor at Kish. Fig. 8 shows part of this villa, surrounding a spacious court, in which stood a great platform. The private dwellings of Persian noblemen of this period were almost unknown before the excavations at Kish and Ctesiphon. Both our work and that of the German expedition at Ctesiphon prove that Persian noblemen lived near the palaces in spacious and elaborately protected villas. In rooms of this villa were

(Continued on right)



FIG. 11. TYPICAL EXAMPLES FROM A LARGE NUMBER OF GLASS AND TERRA-COTTA VESSELS DISCOVERED IN THE GREAT SASSANIAN VILLA AT KISH SHOWN IN FIG. 8 ON THIS PAGE.



FIG. 12. A BRONZE LADLE FOUND IN THE SASSANIAN VILLA AT KISH ILLUSTRATED IN FIG. 8 (ADJOINING): ONE OF MANY DOMESTIC UTENSILS DISCOVERED THERE.



FIG. 8. PART OF A GREAT SASSANIAN VILLA FOUND JUST EAST OF THE PALACE OF
BAHRAM GOR AT KISH: CHAMBERS SURROUNDING A SPACIOUS COURT IN WHICH STOOD
A GREAT PLATFORM.



FIG. 9. COPPER SPOONS AND A FORK: PART OF A COMPLETE SET OF SASSANIAN HOUSEHOLD UTENSILS FOUND AT KISH IN THE VILLA SHOWN IN FIG. 8.



FIG. 10. POTTERY FROM THE SASSANIAN VILLA AT KISH ILLUSTRATED IN FIG. 8:
A SELECTION OF VESSELS FROM A COMPLETE SERIES OF HOUSEHOLD WARE.

FIELD MUSEUM EXPEDITION TO MESOPOTAMIA. MAP (FIG. 1) BY COURTESY OF "THE DAILY TELEGRAPH."



FIG. 13. VESSELS FROM THE SASSANIAN VILLA: (ABOVE) A FRAGMENT OF A LARGE POT IN SCALLOP-LINE DECORATION; (BELOW) AN ARAMAIC BOWL WITH UNCOMMON DESIGNS INSIDE; A FISH-SHAPED RHYTON; AND A SMALL GLAZED POT.

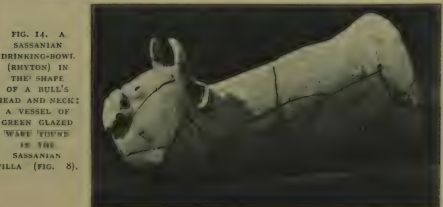


FIG. 14. A
SASSANIAN
DRINKING-BOWL
(RHYTON) IN
THE SHAPE
OF A BULL'S
HEAD AND NECK
A VESSEL OF
GREEN GLAZED
WART TUBE
IN THE
SASSANIAN
MILLA (FIG. 8)



BRITISH RADIO'S C.H.Q.: BROADCASTING HOUSE, PORTLAND PLACE, LONDON: SHOWING AERIAL MASTS, AND "PROSERPIO" AND "ARIEL" ABOVE THE MAIN ENTRANCE.



THE LARGE CONCERT HALL—A VIEW SHOWING (LEFT) THE GRILLE FOR THE GREAT ORGAN RECENTLY INSTALLED, THE ARRANGEMENT OF SEATS FOR ORCHESTRA AND AUDIENCE, AND THE NOVEL, DECORATIVE LIGHTING.



THE CENTRAL CONTROL ROOM: SHOWING (ON THE RIGHT) CONTROL POSITIONS AND (ON THE LEFT) SWITCHES, RELAYS, FUSES, AND, SO FORTH.

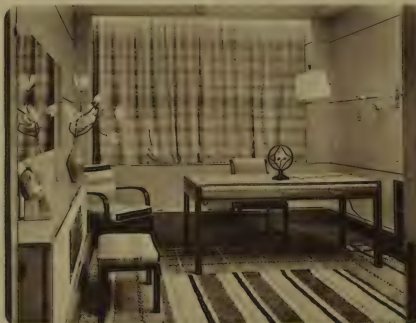
INTERESTING TO 5,626,000 LICENSEES AND THE INNER WORKINGS OF BROADCASTING HOUSE; NOW



THE STUDIO FOR MILITARY BANDS AND ORCHESTRAS—THE ONLY STUDIO IN BROADCASTING HOUSE PARTIALLY LIT BY DAYLIGHT: SHOWING THE CIRCULAR VENTILATING FANS WITH STRIP-LIGHTING, THE MICROPHONE-TRIPOD, SEATS FOR A SMALL AUDIENCE, AND THE CONDUCTOR'S DAISY AND DESK.



MR. CHRISTOPHER STONE BROADCASTING GRAMOPHONE RECORDS; WITH THE MICROPHONE (CENTRE), AND TWO GRAMOPHONE TURNABLES NEAR AT HAND.



ONE OF THE "TALKS" STUDIOS—A COMFORTABLE ROOM DESIGNED TO CONVEY A DISTINCTLY "INTELLECTUAL" ATMOSPHERE.

"Radiolympia"—the radio exhibition at Olympia—opened on August 15, for nine days. For the first time, it shows the three sides of radio at work: the receiving set and the "gadgets" appertaining to it; the Post Office's concern with the problems of interference; and the B.B.C., who supply the programmes. Over five thousand models of the latest receiving sets and radio-gramophones are being demonstrated. They range from midgets for "hikers" to the deluxe model of the show, a combined radio, gramophone, and piano. Half of the National Hall is occupied by the Post Office exhibit. Engineers are there to explain how

COUNTLESS THOUSANDS OF OTHER LISTENERS: REVEALED IN PART AT THE OLYMPIA RADIO EXHIBITION.



LOOKING INTO THE GENERAL EFFECTS STUDIO FROM THE STUDIO IN WHICH EFFECTS ARE PRODUCED BY GRAMOPHONE RECORDS: SHOWING TURNABLES AND PICK-UPS, AND THE ROOM IN WHICH SOUNDS SUCH AS THOSE OF STORMS, PISTOL-FIRE, AND GALLOPING HORSES ARE CREATED.



THE STUDIO FROM WHICH VAUDEVILLE IS BROADCAST: SHOWING THE STAGE AND ITS SUSPENDED MICROPHONES (LEFT), AND GALLERY AND FLOOR SEATING FOR THE INVITED AUDIENCES.



THE "NEWS BULLETIN": AN ANNOUNCER READING HIS MANUSCRIPT, BROADCASTING TO MANY MILLIONS OF LISTENERS THE WORLD OVER.

"electrical interference" can be eliminated. The B.B.C. has erected in Olympia a super-studio seating over 200. Three big stage productions—a revue and two vaudeville shows—are being presented. There can be seen microphones, control panels, and the warning red light signifying that broadcasting has begun and that no alien sound must be made. A number of these special entertainments will be heard not only by the audience in Olympia, but by listeners all over the world, to whom they will be relayed. This fact makes our photographs of the workings of Broadcasting House of added interest.



THE "FIRESIDE" IN THE DEBATES STUDIO, AT WHICH SO MANY CONTROVERSIAL, PROVOCATIVE, AND "INTIMATE" DISCUSSIONS TAKE PLACE AND ARE PUT ON THE ETHER FOR WORLD-CONSUMPTION.



PRODUCING AND SUPERVISING A BROADCAST AT THE DRAMATIC CONTROL PANEL: SHOWING (LEFT TO RIGHT) A SECRETARY TIMING AND TAKING NOTES, PRODUCERS STANDING AND SITTING, AND AN ENGINEER.



"STUDIO 3F," FROM WHICH RELIGIOUS SERVICES ARE BROADCAST—A ROOM SPECIALLY DESIGNED TO SUGGEST THE ATMOSPHERE OF A CHURCH.

SNAKE-WORSHIP PERPETUATED BY WHITES IN ARIZONA : **RITUAL DANCING BY THE "SMOKIS."**



WHITE MEN OF ARIZONA PERPETUATING THE TRADITIONAL RITUALISM OF INDIANS: "SMOKIS" IN THE SNAKE DANCE, WHICH THEY REPRODUCE.

"SMOKI" SNAKE PRIESTS HOLDING THEIR "LITTLE BROTHERS" IN THEIR MOUTHS: A FEATURE OF THE OLD SNAKE DANCE AS IT IS NOW PRESENTED.



SYMBOLISING THE CONNECTION OF SNAKES WITH THE POWERS OF THE UNDERWORLD: "SMOKI" SNAKE PRIESTS EMERGING FROM A HOLE IN THE GROUND.

THE so-called "Smoki People," here seen in a snake dance, are white business men and women who have organised themselves to perpetuate some of the dances and ceremonies of Indians of the south-west of the U.S.A. Real Indian chiefs (Hopis) who witnessed the dances said that, in the main, they were most faithfully rendered. Of course, some movements have been eliminated or slightly changed—this was almost essential, since the Indians themselves take a whole week to complete the ceremonies! The Indians whose Snake Dance is reproduced believed that snakes come from the underworld, from whence issues the water of the springs, and from the rain-clouds. For the ceremony, as reconstructed, a shelter (kisi) is built for the

[Continued below.]



SNAKE PRIESTS TAKING SNAKES FROM THE LEAFY SNAKE-HOUSE AT THE BEGINNING OF THE DANCING; AND (FOREGROUND) STAMPING ON "THE ENTRANCE TO THE UNDERWORLD" TO CALL THE SPIRITS' ATTENTION.

Continued.] snakes out of cottonwood boughs, and in front of it is the Si-Pa-pu, "entrance of the underworld," symbolised by an excavation. As the snake priests move round the kisi, each is given a snake in turn. Soon all have them dangling and writhing from their hands; and each priest will carry a snake in his mouth as proof that the snake is his "little brother." Then they begin a great serpentine figure which coils and writhes around a ring of sacred meal, the snakes being held high above their heads. At the end of the dance the snakes are turned loose upon the distant desert, that they may be returned to the underworld (in accordance with the old Indian belief) bearing testimony of the fidelity of the priests and the prayers for rain that they have uttered.



WOMEN OF THE "SNAKE" AND "ANTELOPE" CLAN SPRINKLE SACRED CORN MEAL ON THE PRIESTS AND SNAKES: PART OF THE SNAKE DANCE RITUAL ENACTED AT PRESCOTT, ARIZONA.



A FINAL PHASE OF THE SNAKE RITUAL: THE REPTILES LAID IN THE CIRCLE OF SACRED CORN MEAL BEFORE BEING SEIZED AND FLUNG TO THE FOUR WINDS, TO CARRY THE PRAYERS OF THE PEOPLE TO THE SPIRITS.

SNAKE-WORSHIP SURVIVALS IN AN ITALIAN VILLAGE:
 RITES ASSOCIATED WITH A CHRISTIAN SAINT.



LIVE SNAKES COILED ROUND THE FIGURE OF SAN DOMENICO,
 AND CARRIED BY VILLAGE BOYS IN THE PROCESSION:
 A SCENE DURING THE SERPENT FESTIVAL AT COCULLO.



GIRLS IN THE PROCESSION CARRYING ON THEIR HEADS
 DECORATED BASKETS CONTAINING RING-SHAPED LOAVES:
 POSSIBLY A SURVIVAL OF THE SPRING OFFERING TO CERES.



COCULLO, IN THE DISTRICT
 OF THE MARSI, FAMED IN
 CLASSICAL TIMES FOR SNAKE-
 CHARMERS: THE SCENE OF
 A MODERN SERPENT FESTIVAL.

"PILGRIMS come from all
 over the Central Apen-
 nines," writes a correspondent
 in sending us these remarkable
 photographs, "to the Festival
 of S. Domenico of Cocullo to
 gain the Saint's protection
 against toothache and snake
 poisoning. S. Domenico was a
 Benedictine monk who wan-
 dered about these mountains in
 the tenth century performing
 miracles of healing. His festival
 is associated with a strange
 custom that would seem to be
 a survival of a pagan ritual.
 During the nine days preceding
 the festival the men and boys
 of Cocullo scour the barren
 hills, by which the village is
 surrounded, to catch as many
 snakes as possible. These they
 keep in bags and jars until the
 day of the festa, when a figure
 of the Saint, draped in live
 snakes, is carried in procession
 through the village, the remainder

[Continued below.]



A YOUTHFUL SNAKE-CHARMER AT
 COCULLO: AN ITALIAN BOY CARRYING
 LIVE SNAKES FOR THE FESTIVAL.



"EVERYONE THERE, MAN OR BOY, HAS HIS OFFERING READY, AND THERE ARE NOT LESS THAN 200
 WRIGGLING THINGS IN ALL": SOME OF THE SNAKE-CATCHERS IN THE PROCESSION AT COCULLO.

of the snakes being worn or carried by the catchers. The procession halts at the top of the village
 (where most of the photographs were taken), while a barrage of rockets is let off into the midday
 sunshine, and then returns to the Church, where Domenico is stripped of his coils of snakes. The
 snake-catchers then take the snakes outside the village to kill and bury them. Another interesting
 feature of the procession, which it shares in common with other festivals held early in May, in the
 same neighbourhood, is the ceremonial carrying of bread. Girls bear on their heads gaily decorated
 baskets of ring-shaped loaves. This is thought to represent the spring offering to Ceres, and is an
 additional link with pagan times." Full details of the curious snake ceremony are given in "Some
 Italian Scenes and Festivals," by the late Dr. Thomas Ashby, formerly Director of the British School
 at Rome. "The Festival of the Serpents at Cocullo," he writes, "formed the subject of a celebrated
 picture by Michetti, while D'Annunzio introduced the character of a 'Serparo' (snake-charmer) into
 his 'Fiaccola sotto il moggio.' . . . In the serpent are recognised the qualities of wisdom and longevity,
 and thus it was consecrated to Minerva. In classical days the Marsi (people of this district) were well
 known as snake-charmers, and there are frequent allusions to them." It is also suggested that "the
 Feast of Serpents at Cocullo recalls the Fertility spirit—the Agathos Daimon, which is represented by
 the snake on ancient Greek coins and reliefs."

The World of the Theatre.

AN OPTIMIST'S VIEW OF THE THEATRE.

IS the theatre dying? Is the drama that has been the glory of the stage in decay—slowly but inevitably petering out while other diversions, notably the film and the novel, advance to fill its place? The Jonahs remind us of the number of shut theatres, of the surrender to continuous variety, of the short runs of plays that deserved better fortune, of the apathy of the younger generation, who can reel off a score of names of film-stars but cannot mention half-a-dozen theatrical names; of the numerous counter-attractions now competing to fill up the leisure hours—a whole battery of arguments seems to suggest that the theatre has not only lost caste but is definitely doomed.

Now, it is because I believe this indictment and verdict to be absolutely false that I propose not only to assert that the theatre is very much alive, but to demonstrate it by glancing at the "other side of the shield." After all, there is nothing unusual in the fact that so many theatres are closed in this dead season, but there is something remarkable that we can count eleven productions that have passed their hundredth performance and have stood up against the attacks of this brilliant summer, which is hardly an encouragement to theatre-going. Who would have prophesied the success of Shakespeare in the Botanical Gardens, Regent's Park? Though it were beautifully done—as it is—though the Press unanimously recommended it—as they did—the Jeremiahs would have been frightened by the very name of Shakespeare. Yet the fact remains, there is not a more entrancing entertainment, or (for the purposes of my argument) a more popular rendezvous than our Garden Theatre.

This points to another development. A few years ago we paid little heed to dramatic criticism, for the shows were so ephemerally designed as after-dinner entertainments to be forgotten by the morning that there was no meat to chew, no food for discussion, no point in criticism. A play with substance either was killed by the mood of the time, too near the tragedy of the war, or by the prevailing high rentals. But rentals are tumbling fast, and quality is coming back to the play. So, in conversation to-day, the drama again comes under discussion, and a play like "Richard of Bordeaux," which has none of the so-called elements of success—it is a costume play and without violent sex interest—has become an established favourite. "The Brontës" has commanded the attention of all intelligent theatre-goers, though it spins no glamorous love-story and has only its truth of portraiture and excellence of production to recommend it. The popularity of "The Late Christopher Bean" hardly fits the idea of a languishing theatre. Look at the career of "The Embassy," which, by faith and wisdom, has firmly rooted itself at Swiss Cottage and had the courage to present Chlumberg's "Miracle of Verdun" in the West End. It is not a dying theatre that dared to present so exquisite and fragile a play as "Martine"; that could house the Compagnie des Quinze giving Obey's masterpiece, "Le Viol de Lucrèce"; that could turn the instant appeal of "Children in Uniform" into a long run; that could encourage new playwrights of the calibre of Rodney Ackland, Emlyn Williams, John van Druten, and Beverley Nichols; that could give us such a poignant tragedy as Dorothy Massingham's "The Lake," and make it a success, or provoke such discussion as that aroused by Mordaunt Shairp's work, "The Green Bay Tree."

Those who cry out that acting is dead,

remembering the Irvings and Trees of the past, forget that, first of all, the character of the play has changed. The days of spectacular individualism have gone, and such pieces as "The Bells" would have no audience, however dynamic the actor. It is not fair to condemn the modern actor, who is not concerned with individual triumphs in the limelight, but in weaving his part into a unity of effect. This was the revolution of Tchekhov, who illumines a theme and offers no opportunities for dazzling solo work. Modern drama derives from this model, and the modern actor, on the whole—neglecting fashionable amateurism—is a fine interpreter. If there should be doubts on his ability to score where the old-time actor excelled, the answer is provided in Sardou's "Diplomacy." The box of tricks could not be better manipulated. See how Miss Edith Evans can cross the

centuries to Congreve's Millamant; how Mr. Cedric Hardwicke can leap from Shaw's King Magnus to Churdles Ash in "The Farmer's Wife"; how Mr. Bruce Belfrage at Malvern dazzles in Henry Arthur Jones's "The Dancing Girl"?

The theatre is not encompassed in that magic circle we call the West End. Though, for the moment, it is less active in Central London, it is full of life throughout the country. The Malvern Festival has not only surveyed the history of drama from the Sixteenth Century, but presented a new and tensely interesting play by Mr. James Bridie, "The Sleeping Clergyman," that not only enhances the reputation of Mr. Robert Donat, who creates the part of the dissolute genius, but establishes the dramatist in the theatre. For, to-day, recruits to the ranks of playwrights are welcomed when they can hold our attention and shake

our emotions. And, not at Malvern only have we enthusiasts in the theatre. Down in South Wales the Welsh National Theatre Company presented with great success "Howell of Gwent," a tragedy built on antique Welsh history, and Mr. J. O. Francis, whose plays, "The Poacher," and "Chains," are already familiar in the repertory of amateur societies, revealed himself as a dramatist of genuine power. The crowds employed in support of the professional company were all drawn from local amateurs. At the Royal National Eisteddfod, at Wrexham, a purely Welsh company appeared in a Welsh version of "Everyman," under the direction of Dr. Hock, Max Reinhardt's stage director. It is roughly estimated there are over two hundred amateur societies in Wales alone.

We know also of such outstanding efforts as those of "The Old Stagers,"

who have been delighting audiences during the Canterbury Cricket Week with revivals of Clifford Bax's "The Rose Without a Thorn," and Galsworthy's "The Skin Game"; of the pilgrimage of "The Travelling Players," who are now halting for five weeks at the Croydon Repertory Theatre; of the Manchester Repertory Players, who have announced such an interesting programme; but we are apt to overlook the quiet work done by the 3000 amateur societies affiliated to the British Drama League and the Village Drama Society. It may not be spectacular, but it is revolutionary. The formation of a Religious Drama Society indicates a new attitude of the Church. The effects of all this must be cumulative, and they must create a more intelligent theatre-going public. They provide a corrective, too, to the "Talkies," and it is not without significance that, even in the cinema, audiences are beginning to assert themselves, for two new films have had to be withdrawn. It is nothing that young folk know the names of the film-stars—film publicity sees to that—but it is a big thing that they are growing more critical, and are taking a livelier interest in more serious matters. But that vapidty, or something worse, is receding; and a worthier theatre is rapidly advancing. Epicurus taught that pleasure is the supreme good, with the all-important rider that the highest pleasure is the power to do without it. The Greeks understood Aristotle's purgation of "pity and terror," and the Mediaevalists felt that the sum of life was attained through suffering. Such ideas have been the wool and warp of all art in the great creative ages. It is worth observing, in conclusion, that most of the outstanding theatrical successes have been won by serious plays—and I use the adjective in the good French sense of that word—plays that challenge the intellect or stir the soul.

G. F. H.



THE FILM OF "BITTER SWEET"; BASED ON NOEL COWARD'S MUSICAL COMEDY: ANNA NEAGLE AND FERNAND GRAAVEY AS SARI AND CARL LINDEN.



THE FILM OF "BITTER SWEET": ANNA NEAGLE AS SARI LINDEN; FERNAND GRAAVEY AS CARL LINDEN; AND MILES MANDER AS CAPTAIN LUTTE, THE AUSTRIAN OFFICER WHO KILLS CARL. The premiere of the film of "Bitter Sweet" was arranged for August 16, at the Carlton. The screen version is, of course, an adaptation from C. B. Cochran's original presentation at His Majesty's Theatre. Ivy St. Helier takes the part of Manon la Crevette. The costumes have been designed by Doris Zinkeisen.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



"TWELFTH NIGHT" ON AN OPEN-AIR STAGE AMONG THE ROCKS AT PORTHCURNO, CORNWALL: A NOVEL SETTING FOR THE "SEA-COAST OF ILLYRIA."

The delightful idea of giving Shakespeare on a stage on the rocky cliffs at Porthcurno, in South Cornwall, with the Atlantic as a "backcloth," met with such success last year that it has been repeated. In our issue of August 13 last year we described the magnificent setting for "The Tempest," at Porthcurno, where it was acted by a cast largely made up of local Cornish talent. The coast of Illyria can be most appropriately reproduced here one feels.



THE WORLD'S LARGEST DOCK GATE BEING TOWED PAST THE BIG FLOATING DOCK AT SOUTHAMPTON TO BE FITTED INTO THE GEORGE V. GRAVING DOCK.

The opening of the Southern Railway's new Millbrook graving dock, at Southampton, by the King, was fully described and illustrated in our issue of July 29. The new dock is an integral part of the vast £13,000,000 dock extension scheme, not yet completed; and, though designed to accommodate the new Cunarder, on which work was stopped, was proceeded with by the Southern Railway. It is now known as the George V. Graving Dock.



THE TITHE "WAR" IN SUFFOLK: MRS. WASPE, WHOSE FIELDS WERE IMPOUNDED AND THEN RELEASED FROM DISTRAINT, WITH HER SON; AND A "FASCIST."

Bailiffs who had been in possession of growing crops on the farm of Mrs. Waspe, at Wattisham, Suffolk, were withdrawn on August 9; and it was stated that the fields, which had been seized after legal proceedings for the recovery of tithe amounting to about £50, had been unconditionally released. After the arrival of the bailiffs, a body of "Fascists" appeared on the scene and unarmed camps were

[Continued opposite.



"FASCISTS" IN THE TITHE "WAR": REMOVING OBSTRUCTIONS PLACED IN THE CORN TO PREVENT ITS BEING CUT, AFTER THE BAILIFFS HAD LEFT.

set up at extreme ends of two fields. No clashes occurred, though the "Fascists" seemed somewhat bewildered when the bailiffs and their police guard quietly went away! It was stated later that the decision to release the impounded fields was made by the legal advisers of King's College. The Registrar of the County Court at Ipswich instructed the police and bailiffs to withdraw.



AN ANCIENT ROMAN COLUMN FOR CHICAGO; TO BE SET UP IN COMMEMORATION OF THE TRANSATLANTIC FORMATION FLIGHT.

The Roman column which Signor Mussolini is presenting to Chicago, in commemoration of Marshal Balbo's formation flight across the Atlantic to the Chicago World Exhibition, was chosen from among the ancient columns excavated at Ostia. The column is of old green marble, and is about 13 ft. high, by 6 ft. in diameter. It is understood that it will be set up on the shore of Lake Michigan.



A PICTURESQUE FEATURE OF THE ROYAL DUBLIN HORSE SHOW: THE HOUNDS OF THE MEATH HUNT LEADING THE PARADE OF THE INTER-HUNT TEAMS.

In spite of disturbing political rumours, Dublin was full of life and gaiety for the opening of the Royal Dublin Society's Horse Show. Entries were well up to the average. Close on 200 horses took part in the jumping competitions alone, and six countries were represented in the international military jumping contest for the Aga Khan Cup. Czechoslovakia was represented for the first time in this competition; and one of her representatives, Captain H. Bycek, won from twenty-nine rivals. The second day was also fine, and thousands of visitors from England, the Continent, and America attended.

BOOKS OF THE DAY.

GERMANY'S attack on the Jews within her borders has focussed public interest again on a question which affects almost every nation. Nothing in history is more remarkable than the persistence of the Jewish type, both in its physical and mental characteristics, in spite of its dispersal all about the world. The homeless race has maintained its identity through the ages; modified, perhaps, by foreign influences, but not absorbed by the peoples with whom it has associated. Why are Jews so often unpopular? The real reason, I think, is commercial rivalry. Their genius for trade and the handling of money has enabled them to pick most of the "plums." I remember a London business man, discussing conditions in the City, whispering gloomily to me once: "Too many Jews!" Doubtless there are objectionable Jews, as there are objectionable Gentiles, but personally I have been fortunate in that respect. The few I have known best I have counted among my greatest friends—generous, hospitable, and in their outlook thoroughly English. My thoughts go back in this connection also to Tynbee Hall in the 'nineties, when among the residents there was a Jew doing philanthropic work for his compatriots in the East End. He was greatly liked, and bore with the utmost good humour the good-natured gibes of a jocular Briton, now eminent in the world of education, who would cheerfully hail him, in tones of mock contempt, as "an 'Ebrew Jew."

These and other memories render specially interesting to me an anthological volume of a hundred stories by Jewish writers from various countries, entitled "YISRÖFL": The First Jewish Omnibus. Edited by Joseph Leftwich (John Heritage; ros. 6d.). The volume is dedicated to the Past and Present Members of the P.E.N. Club, and contains nine sections, respectively English, American, German, Yiddish, Hebrew, French, Russian, Dutch, and Miscellaneous. The stories of foreign origin are, of course, given in English translations, which appear to me to be admirably done. To each story is prefixed a short biographical note on the author, and the editor contributes a "Foreword," which is really a long and learned introduction amounting to an essay on Jewish literature and the Jewish character, as well as the problems of nationality connected therewith. While indicating the great wealth of material from which this work was compiled, enough for a second volume if necessary, he does not definitely specify the limits of date within which the items have been selected. I should also like some explanation as to the spelling of the title word, presumably a variant or original form of "Israel."

The whole introduction is, indeed, of extreme interest, and it touches on vital points of the controversy provoked by Nazi intolerance. These political matters, however, are chiefly Germany's affair at the moment. Mr. Leftwich is more concerned with the literary theory represented by the present volume. He himself is far from dogmatic; he prefers the rhetorical question, that stimulates thought, to a categorical pronouncement. "Are they a connected unit," he asks, "these stories by Jewish-born authors? ... They are a collection of stories from many lands, written in many tongues, according to many traditions." If there is any unity, it is in the Yiddish and Hebrew group. But what links the rest? And again: "Are then all Jews, writing no matter in what language, expressing themselves as Jews, creating Jewish literature? Is the mere fact of Jewish birth enough to make a creative worker a Jewish creative worker? Is there really such a thing as a specifically Jewish culture?"

The century of stories that compose the book provides ample material for forming an opinion to answer these questions. I cannot claim to have read them all, in the comparatively short time available, but, judging mainly by the English section, I should say that everything depends on the subject matter of the story. Where it deals with Jewish life and character, custom or religion, the writer is obviously expressing the mentality of his race,

and is to that extent national. Otherwise there is little to distinguish him from other writers using the same language, except degrees of talent. There is nothing specially Jewish, for example, about Disraeli's classical fantasy of the Olympian gods—"Ixion in Heaven," the opening story; or about G. B. Stern's "Cinderella's Sister"; or Mr. Alfred Sutro's tale of a disappointed spinster, "The Bread on the Waters." (Here, by the way, I am curious to know how he came to use the name Morvenna, shortened to Morrie, which revives for me certain personal associations with Morwenstow.) Nor, again, is there any Jewish flavour about Mr. S. L. Bensusan's little slum tragedy called

"Death," any more than there is in the amusing character sketches of East Anglian country life contained in several of his books. On the other hand, there is definite Jewish feeling and national quality about such tales as Israel Zangwill's "The Sabbath-Breaker," M. J. Landa's "Two Legacies," Amy Levy's "Cohen of Trinity," and Gilbert Frankau's "An Outlier from His Tribe," which last reveals the workings of a Jewish temperament in English social life, with Society's reactions to it, and incidentally brings into the dialogue penetrating comments on points raised in the editorial foreword.

After dipping into the rest of the volume, I gather that the tales translated from foreign sources have a stronger Jewish element than those of the English and American examples. Quite apart from any question of Jewish unity, however, the volume provides a large amount of excellent reading matter, and those who like foreign fiction in an English dress will find here "good measure pressed down, and running over." It might be interesting, by way of contrast, to make a companion "Omnibus" of stories or extracts from

possible to draw comparisons between pen-portraits of Jews as presented respectively by Jews and Gentiles.

We are carried back to the beginnings of Jewish thought and religious custom in a valuable book by a group of eminent scholars, which, as compared with the preceding "Omnibus," is a vehicle of slighter dimensions but more erudite purpose. I refer to "MYTH AND RITUAL." Essays on the Myth and Ritual of the Hebrews in Relation to the Culture Pattern of the Ancient East. By A. M. Blackman, C. J. Gadd, F. J. Hollis, S. H. Hooke, E. O. James, W. O. E. Oesterley, and T. H. Robinson. Edited by S. H. Hooke, Professor of Old Testament Studies in the University of London. With a Foreword by D. C. Simpson, D.D. (Oxford University Press and Humphrey Milford; ros. 6d.). This little volume, which, as Canon Simpson points out, does not pretend to be exhaustive, but is "of readable length as well as a popular presentation of its central theme," should make a wide appeal to Biblical students and all who are interested in archaeology and comparative religion. The writers deal, among them, with the cults of Egypt, Babylonia, Canaan, and other Eastern lands of antiquity. The recent dedication of a new Masonic Temple in London lends topicality to the chapter associating Solomon's Temple at Jerusalem with sun-worship.

The results of modern archaeology are set against the conclusions of textual criticism in another small work bearing on Biblical research, but of a more polemical character, namely, "THE NEW KNOWLEDGE ABOUT THE OLD TESTAMENT." By Sir Charles Marston, F.S.A. With seven Illustrations (Eyre and Spottiswoode; 5s.). The author, who is well known as a munificent supporter of archaeological enterprise, has been closely associated with excavations in Palestine, especially those on the Hill of Ophel, outside Jerusalem, and Professor Garstang's important discoveries at Jericho. Sir Charles Marston is a strong advocate of the traditional authority of the Bible as against the divergent theories of critical commentators. "The Old Testament," he writes, "has proved an excellent guide to the Geography of the Holy Land. May it not also be of service in elucidating its history? Such are the general lines of progress pursued in this book." He suggests also that the Scriptures may throw light on spiritual problems of to-day. "Men (he says) are still trying to weigh and measure the Bible by imperfect historical evidence, and by materialistic conceptions of the Unseen which science has already discarded."

Intimate personal experiences, impressions, and reflections concerning present conditions in the Holy Land, under the British Mandate, are given in "BESIDE GALILEE." A Diary in Palestine. By Hector Bolitho. With nine Illustrations (Cobden-Sanderson; 7s. 6d.). The author confesses to having begun with an inherited prejudice against Jews, dating from his childhood in New Zealand, where his parents had inculcated an aloof repugnance towards a Jewish neighbour. This feeling was obviously modified, if not dispelled, during his sojourn in Palestine, although one gathers that his sympathies, on the whole, lean towards the Arabs. He puts both sides very fairly, however, and brings out well the character contrast between Arab and Jew, with their apparently irreconcilable antipathies. His picture of a commercialised Jerusalem, and the disillusion arising from modern exploitation of the Holy Places, is somewhat distressing. At the end we leave him in Germany preparing to return and "walk beside Galilee" once more. "Palestine," he says, "has drawn me back with curious insistence." His diary is written in a frank and sceptical spirit, with vivid descriptions and many touches of humour. He thought it so personal that at one time he put it aside, intending never to publish it. I am glad he changed his mind.

The sorry plight of "the most numerous Jewish community in Europe" forms the subject of a chapter in a revealing book about the state of Poland, significantly entitled "THE CAULDRON BOILS." By Emil Lengyel, author of "Hitler" (Grayson; 8s. 6d.). "Is Marshal Foch's prophecy coming true," he asks, "that in the Polish Corridor the next war will begin?" Indicating the scope of his own work, he writes: "The following account of Poland's minority problems follows the author's itinerary in the summer of 1932. It begins in the Corridor." Then he takes us in turn to Danzig; East Prussia; the Polish-Lithuanian front; White Russian territory; the Ukraine; and (finally) to Upper Silesia. From the chapter headed "In the Ghetto" we learn that there are about 3,500,000 Jews in Poland, of whom 3,000,000 are

paupers and 490,000 are destitute, while the rest can barely make a living! The present mood of Poland towards them is described as "not anti-Semitic but a-Semitic"—a policy of elimination by the negative process of ignoring their existence. Evidently fuel for the cauldron! - C. E. B.



LAST WEEK'S "MASTERPIECE OF THE WEEK" AT THE VICTORIA AND ALBERT MUSEUM: A POLYCHROME SILK TISSUE, PROBABLY ALEXANDRIAN OF THE SIXTH OR SEVENTH CENTURY.

The cultivation of silk (previously imported from China) was introduced into the Byzantine Empire by Justinian (527-575 A.D.). This silken twill, typical of Byzantine taste in the sixth and seventh centuries, has a turn-over pattern of a hero (Samson or Heracles) struggling with a lion. Its origin is uncertain, but it belongs to a group attributed to Alexandria or some other Near East capital, such as Antioch or Damascus. It was acquired by the Museum with the Bock Collection.



THE CURRENT "MASTERPIECE OF THE WEEK" AT THE VICTORIA AND ALBERT MUSEUM: A JAPANESE STONEWARE TEA-BOWL, PROBABLY PAINTED BY KENZAN (BORN 1660).

Kenzan, whose real name was Ogata Sancei, is famous in Far Eastern art as potter and painter. Like his more celebrated brother, Korin, the great painter, he excelled in every form of decoration, and during the luxurious Genroku period found ample scope for his genius. His signature, which appears on the base of this bowl, was used by his descendants, even in the nineteenth century, but while this piece cannot therefore be definitely ascribed to him, it is near enough to his style to be accepted as a masterpiece of his genre.

Photographs by Courtesy of the Museum. (Crown Copyright Reserved.)

non-Jewish literature, English and otherwise, portraying Jewish scenes and characters. For the English section, of course, one thinks at once of such people as Shylock, Fagin, and the Jew of Malta, but a little research would doubtless produce a legion of others. It would then be

"RUBBER-NECKING" AFLOAT: AN ATTRACTION WE MIGHT IMPORT.



THE SEA AS AN AQUARIUM: TOURISTS VIEWING MARINE LIFE THROUGH THE GLASS BOTTOM OF A BOAT.

Our illustration records a novel kind of "rubber-necking" introduced on the Florida *plages*, where the glass-bottomed observation-boat has been added to the customary parade and "pier-head" attractions. Such a pastime has never been made available in this country, and it might pertinently be asked—why not? It is calculated to fascinate not only the average child and grown-up, but even those over-grown-ups who are so often children at heart—the men of science. Obviously, indeed, it has its sphere of genuine scientific utility: for many years, ichthyologists and oceanographers have used glass-bottomed boats when studying the uppermost strata of the sea. No wonder the

contrivance holds its own among popular scientific toys! Cinematographs have displaced stereoscopes and camera-obscuras, and the patrons of the penny-in-the-slot shocking coils have deserted them for more sophisticated delights; but glass-bottomed boats still take the most go-ahead sightseers from Florida resorts on tours that may be described, in the words dear to toy merchants, as both amusing and instructive. The ample glass space makes the sea, as it were, an aquarium; but no crowd forms when the fish are to be fed! Under the glass, sea-dwellers appear at intervals—fighting, feeding, lazing, in all their weird diversity, with a constant element of surprise.

SATURN'S NEW SURFACE-MARKING.

By PETER DOIG, F.R.A.S., EDITOR OF THE BRITISH ASTRONOMICAL ASSOCIATION JOURNAL.

In accordance with our practice on the occasion of any important scientific discovery, we give here an authoritative article by a well-known expert, dealing with the new white spot observed on the planet Saturn. Since it was first detected, by Mr. Will Hay on August 3, it has been seen by several other astronomers at various places. Mr. Maximilian Lindley, of Padstow, for example, saw it on the night of August 6, and it was re-observed on the night of the 6th by Dr. Steavenson and Mr. Hay. Later it was reported that a Berlin observer had seen it on August 3, about the same time as Mr. Hay.

THE announcement that a London amateur astronomer, Mr. William Thompson Hay, Fellow of the Royal Astronomical Society (who is Will Hay, the famous "schoolmaster" comedian of the music-halls), had discovered a bright white spot on the surface of the planet Saturn on the night of August 3, received considerable prominence in the daily Press. Readers may be rather surprised to learn that such a discovery is of first-class importance to the astronomer, and will probably be interested to know why it is so. Saturn is, perhaps, the most beautiful celestial object on which astronomers turn their telescopes; but its beauty is usually of a rather placid type, the only changes generally visible being in the aspect of the ring system, which varies as shown in some of the illustrations

with this article. This ring system has appearances varying from a thin line of light on each side of the "ball" of the planet, to ovals separated by a narrow black division; but the ball (which is slightly more than nine times the diameter of the Earth), although it has belt-like markings, seldom shows any definite spot which would serve to indicate the speed at which it rotates. That it does rotate is certain from the



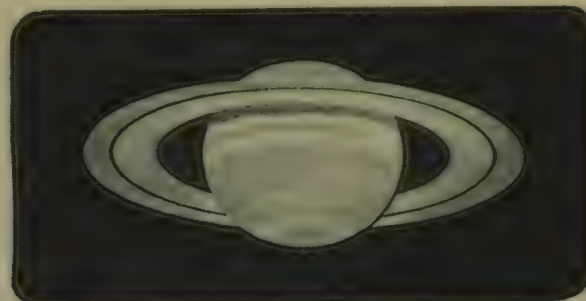
SATURN WHEN PHOTOGRAPHED IN THE LIGHT OF VARIOUS COLOURS.

With a filter excluding all but red light, markings are almost absent; with yellow light more is shown; but with violet or ultra-violet the belt markings are conspicuous.

flattened (or oblate) spherical shape, but there is usually no direct means of ascertaining what is the period taken to turn on the axis indicated by the shorter diameter of the flattened outline. Nothing like the definite spots seen constantly on Jupiter has been observed; but, on occasion and at long and irregular intervals, spots have been noted, and, by watching their movement across the ball of the planet and timing their arrival at the centre



SATURN'S NEW WHITE SPOT RECORDED PICTORIALLY AT THE TIME OF ITS DISCOVERY: A DRAWING MADE BY MR. WILL HAY, F.R.A.S., THE DISCOVERER, AT 10.35 P.M. (GREENWICH MEAN TIME) ON AUGUST 3, WHEN HE FIRST OBSERVED IT. The spot moves across the disc, disappears behind the ball, and after about 10½ hours is again back in the centre of the disc.



A DRAWING THAT SHOWS THE NORMAL ASPECT OF SATURN, WITH RINGS OPEN SOMEWHAT AS AT PRESENT.



SATURN'S ASPECT AT THE TIME WHEN THE PLANE OF THE RINGS IS EDGEWISE TO THE EARTH, THE BELTS BEING SMOOTH AND UNBROKEN: A DRAWING MADE BY DR. W. H. STEAVENSON, USING THE LARGE GREENWICH REFRACTOR (WITH OBJECT GLASS 28 INCHES IN DIAMETER).

of the disc, periods of rotation ranging from 10 hours 14 minutes to 10 hours 38 minutes have been derived. A remarkable thing is that the more rapid periods are found for the spots near the planet's equator, which would suggest that the planet does not rotate as one body, but more slowly towards the ends of the axis of rotation. The explanation is that in higher latitudes there are high-speed surface currents moving in a direction parallel to the equator, in a body which is probably fluid or gaseous; and this conclusion is supported by the fact that the mean density is only about 70 per cent. that of water. Saturn would therefore float in that medium, if an ocean big enough could be found. The new spot will serve to fix a more accurate period of rotation; and already Mr. Hay and his astro-

nomical friends have found a period of about 10 hours 16 minutes, which is nearly equal to the shortest so far derived. This was to be expected, as the white spot (which is about 20,000 miles long and 12,000 miles broad; its surface area being, therefore, about equal to the entire superficies of the Earth) is on the equator of the planet, where rotation periods are shortest. The surfaces of Saturn and its fellow giant planets, Jupiter, Uranus and Neptune, are known to be extremely cold (about 100 or more degrees Centigrade below zero), which is difficult to reconcile with a fluid or gaseous state. But the explanation probably is that the upper atmospheres of these planets are composed of gases which liquefy only at very low temperatures, such as oxygen, argon, neon, or helium, the clouds being perhaps formed of some substance like carbon dioxide, which solidifies at a somewhat higher, but still very low temperature.

(We may add that the adjoining photograph, showing Mr. Hay with his telescope, was taken a few days after he had made his discovery.)



THE FIRST DISCOVERER OF THE GREAT NEW WHITE SPOT ON SATURN: MR. WILL HAY, F.R.A.S., THE FAMOUS "SCHOOLMASTER" COMEDIAN OF THE MUSIC-HALLS, WHOSE HOBBY IS ASTRONOMY, BESIDE HIS TELESCOPE IN HIS GARDEN AT NORBURY, LONDON, S.W.

THE ART OF THE SCIAGRAPHER: REMARKABLE "PLASTIC" X-RAY PHOTOGRAPHS.



A PLASTIC SCIAGRAPH OF A MOUSE; FROM THE SIDE: AN EXAMPLE OF THE NEW FORM OF X-RAY PHOTOGRAPHY, WHICH IS OF MUCH VALUE, AS SHOWING BOTH THE INNER AND THE OUTER STRUCTURE.



A PLASTIC SCIAGRAPH OF A MOUSE; SEEN FROM ABOVE—THE RELATION BETWEEN THE ANIMAL'S BONES AND ITS OUTWARD APPEARANCE SHOWN BY "PLASTIC" X-RAY PHOTOGRAPHY.



REMINISCENT OF A FOSSIL LEFT IN SOME VERY FINE-GRAINED SUBSTANCE: A PLASTIC SCIAGRAPH OF A FISH—TYPICAL OF THE EXTRAORDINARY RESULTS GIVEN BY THE "PLASTIC" METHOD.



A TANGERINE ORANGE "PLASTICALLY" SCIAGRAPHED: A RESULT OBTAINED BY THE INGENUOUS USE OF AN X-RAY NEGATIVE AND POSITIVE SUPERIMPOSED DURING THE PRINTING.



THE DELICATE SHADOWS OF X-RAYED ROSES GIVEN PLASTIC FORM BY THE NEW METHOD OF PRINTING: A SCIAGRAPH WHICH IT IS INTERESTING TO COMPARE WITH THE ORDINARY SCIAGRAPH OF ROSES REPRODUCED IN OUR LAST ISSUE.



THE FORM AND TEXTURE OF A BUNCH OF DAFFODILS ANALYSED BY X-RAYS AND GIVEN FORM BY "PLASTIC" SCIAGRAPHY; A TECHNIQUE WHICH BRINGS OUT THE DETAILS OF THE FLOWERS' STRUCTURE.

In our last issue we were able to reproduce some singularly fine sciagraphs of seahorses, and roses by Mr. E. C. Le Grice, of Norwich. The interest aroused by those examples of X-ray photography has encouraged us to introduce to our readers the "plastic" sciagraphs seen here, which are by Mr. Philip Creswick, of Glasgow, an electro-medical engineer who has exemplified the value of sciagraphy (radiography) in a number of directions. One can easily imagine the usefulness of the plastic picture, say, of the structure of the fish just as it is in life. Exactly the same results can be obtained in connection with the human body; and there is no denying the charm of the plastic X-ray flowers. These pictures were taken with an ordinary X-ray apparatus such as is used in a

hospital for radiography of patients, the only difference being that a much "softer" tube is necessary to bring up the detail of objects of such slight density as those printed here. The usual X-ray film is used. The "relief" is obtained mechanically, by the process known as plastic printing. From the negative film a positive film is made, and the two are placed together in the printing-frame, but not in exact superposition; a sideways movement of about one-eighth inch is made. Printing is then carried out according to ordinary photographic technique. The length of the X-ray exposure makes it difficult to treat small animals alive—they cannot be kept still long enough—but the process is quite applicable to radiographs of the human body, and has been used for that purpose.

FROM THE "PLASTIC" RÖNTGEN RAY (X-RAY) PHOTOGRAPHS BY PHILIP CRESWICK.

A PAGE FOR COLLECTORS.

A SIDELIGHT ON TWO PAINTERS.

By FRANK DAVIS.

My legs have been broken, but repaired;
Healthy and multi-coloured I still remain.

When I shall sweetly die
Please write down the year.

1647.

Then follows the final verse—

Anno fifty and thirty days
In October one hears lament
For a gentle death, aged twenty-
three.

1650.

Foolish, isn't it?—and charming, too. All who believe with me that the most insignificant episode in the life of a painter who has left to the world so many masterpieces as Cuyp can contribute something to our understanding of his character are hereby invited to mark Oct. 30 in their diaries, and on that day to pour a libation with appropriate ceremony.

Of James Northcote, whose self-portrait with his falcons is the subject of the second illustration, we have innumerable anecdotes, thanks to his own loquacity and his odd friendship with Hazlitt, who, by the way, is to be remembered as not only one of the best of essayists, but as the first English professional art-critic. This is what Hazlitt says about him: "The person whose doors I enter with most pleasure and quit with the most regret, never did me the smallest favour. I once did him an unlooked-for service, and we nearly quarrelled about it. If I were in the utmost distress, I should just as soon think of asking his assistance as of stopping a person on the highway. Practical benevolence is not his forte. . . . I never ate or drank in his house; nor do I know or care how the flies or the spiders fare in it, or whether a mouse can get a living." Northcote was obviously a character. Among his virtues were a whole-hearted devotion to Sir Joshua Reynolds, whose pupil he was, and an immense admiration for Titian, whose life he wrote: the most engaging of his eccentricities was a firmly rooted belief that the mantle of both Titian and Sir Joshua had descended upon him—an opinion that was shared by neither his contemporaries nor posterity.

Hazlitt's picture is that of a miser: actually he was economical only in things to which he attached no importance. He had no objection to living in an exceedingly dirty house in Argyll Place, but he spent money freely upon his hobbies, among which must be counted a passion for falconry. He was the son of a Plymouth watch-maker in very humble circumstances, and to the end of his long life—he was born in 1746 and died in 1831—insisted that he was related to the old Devon family of Northcote of Upton Pyne. In this respect he was snobbish, for he made a collection of relics of the Northcote family;

yet in other matters he could be independent enough, as witness one of his stories as reported by Hazlitt. "Sir Joshua," said Northcote, "once asked me: 'What do you know of the Prince of Wales that



2. NORTHCOTE AND HIS FALCONS: A SELF-PORTRAIT PAINTED IN 1823, SHOWING THE ARTIST, WHO WAS A GREAT FRIEND OF HAZLITT'S, WEARING A BEAUTIFULLY EMBROIDERED GAUNTLET. (50 BY 40 IN.)

James Northcote, R.A., was a pupil of Sir Joshua Reynolds; and always had the greatest reverence for his master. He was born in 1746 and died in 1831. This portrait appears to be the sole evidence of his interest in falconry.

Reproduced by Courtesy of Messrs. Vicars Bros.

he so often speaks to me about you?' I remember I made him laugh by my answer, for I said: 'Oh, he knows nothing of me, nor I of him—it's only his bragging.' 'Well,' said he, 'that is spoken like a king.'

The relations of these two, the pupil and the master, must have been very pleasant. Northcote speaks of his delight at being able to touch the skirt of Reynolds's coat when the latter came with Samuel Johnson to visit Dr. Zachary Mudge at Plymouth in 1762; he worked in Reynolds's studio for five years, and till the day of his death could never forgive Sir Thomas Lawrence for having acquired a fame which Northcote felt was due only to Sir Joshua.

As to Northcote's own work, it is a long way from Reynolds, and still farther from Titian; perhaps he can best be compared with a good, sound painter of the calibre of John Opie. The picture under discussion was painted by him in 1823, two years later than the self-portrait (without the falcons) which is to be seen in the National Portrait Gallery. It is rather an interesting face, thin and intelligent, and obviously that of a man of great force of character; an unkind contemporary complained that in his old age he looked like a rat who had seen a cat. He was obviously rather proud of this picture, for he inscribed it on the back of the canvas. You will note that the strange friend who never offered Hazlitt hospitality wears a beautifully embroidered gauntlet—there is no sign of petty meanness here.

These two are strange examples of pets owned by well-known painters—possibly several readers of this page either possess or have seen similar pictures by other artists. There is one I have in mind, but I do not even know whether it ever existed. Have you noticed how well Gainsborough paints dogs?—so well, and with such understanding, that I have a fantastic theory that he must surely, at some time or other, have painted his own portrait with a dog. If there is such a thing in the world, this article might perhaps bring it out into the daylight.

THE student of painting is always picking up odd bits of information, most of which have nothing whatever to do with the serious aspect of his chosen pursuit, but which, none the less, by their urgent summons to trivialities, help him to withdraw his head from the clouds and prevent his brow from becoming too lofty. It is of no importance to the lover of Dutch seventeenth-century painting that Albert Cuyp had a pet duck, or to the Englishman that James Northcote was an enthusiastic falconer. Still, the information pleases me: we all like gossip about people whose names are familiar to us, and these two items have the merit of being neither untrue nor ill-natured.

First, then, about this duck, which, if we may say so, sat to Albert Cuyp for her portrait in 1647. Cuyp is rather a mysterious figure in the sense that his life was so equable that we know very little about it. He seems to have been in comfortable circumstances, living on his estate near Dordrecht, and because his name does not appear in the list of the members of the Painters' Guild, it has been suggested that he was an amateur who painted for love and not for money. Whatever the reason, he does not seem to have been greatly appreciated by his contemporaries in Holland. Up to the middle of the eighteenth century his works could be bought for about 30 guilders apiece, but from then onwards those calm country scenes of his, suffused with golden light, completely captured the imagination of English buyers, and the great majority of his best pictures found their way to England: for example, that lovely River Scene with Cattle in the National Gallery. It is somehow both natural and pleasant to think of this steady, methodical, and poetic Dutchman taking an hour or two off from his more important labours in order to do a portrait of his elderly, hard-working and virtuous duck—and, mark you, inscribing her excellencies upon a corner of the picture in doggerel verse that posterity might realise that here was no ordinary bird.

I append a very free translation of the inscription.

Hard-working from my earliest days,
Youthful and virtuous, in maiden meditation
I came to Bird Hall.

Now I am twenty years of age
And have laid at least a hundred eggs a year.

That is why I have had my portrait painted.



1. CUYP'S PET DUCK—PAINTED BY ITS OWNER: A WORTHY BIRD WHOSE VIRTUES THE ARTIST EXTOLS IN DOGGEREL VERSE—TELLING US THAT SHE REACHED TWENTY-THREE, LAID AT LEAST A HUNDRED EGGS A YEAR, AND WAS HARD-WORKING!

Cuyp painted this picture of his strange pet in 1647. The date of the "sitter's" death was added in 1650. The work is the property of Dr. J. Seymour Maynard, by whose courtesy it is here reproduced.



ONE GOOD DRINK suggests another...

whether you feel like a Whisky and Soda, Gin and Tonic, a Tonic Water, a Ginger Ale, a Lemonade, a Paläto (Sparkling Orange) or one of the two new Sparkling Fruit Drinks—"Lemon" or "Grape Fruit."

- therefore **Schweppes**

BY APPOINTMENT TO HIS MAJESTY THE KING

THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

ON Monday, August 14, the Austin Motor Company revealed their new 1934 models to their retail and wholesale agents, to the Press, and to a number of their rival motor manufacturers. It was a great assemblage of the leading lights of the motor trade who had gathered early in the day at the Longbridge works, near Birmingham. Also, to quote one of the Austin visitors, "they had come to see the new Austin improvements on models that had withstood the supreme test of time and hard use in the hands of the public." For, actually, there are no new ratings, yet every 1934 Austin is an improved model of a well-tried type. Thus all the new Austin cars have a new gear-box, with synchro-meshing achieved by pre-contacting cones on the gear coupling for third and fourth (top) speeds working in conjunction with similar cones on the actual gears. An additional and important feature of the Austin "Seven" gear-box is the provision of constant-mesh single-helical gears (double-helical other models) for all speeds

except the first. Consequently, all the new Austin cars run very silent in indirect gear, while changing gears is extremely simple and easy as well as a noiseless process, "clashing" being eliminated by the automatic synchro-meshing of the pinions.

Austin "Seven" Improvements.

In this, its eleventh year, the "Baby" Austin is bound to retain its world-wide popularity with the addition of its four-speed synchro-mesh

1934 edition of this car—namely, a cross-braced frame, synchro-mesh gears, and 12-volt electric lighting. This entire stiffening of the frame has



IN STRIKING CONTRAST: THRUPP AND MABERLY PONY-CARRIAGES ORDERED RECENTLY BY H.M. THE SULTAN OF MOROCCO FOR THE USE OF THE YOUNG PRINCES; AND THE LATEST ROLLS-ROYCE 20-25-H.P. THRUPP AND MABERLY SPORTS SALOON AND LIMOUSINE.



THE DUKE OF GLOUCESTER'S NEW SUNBEAM, THE SIXTH HE HAS OWNED: HIS ROYAL HIGHNESS'S SIX-CYLINDER MODEL WITH ENCLOSED LIMOUSINE COACHWORK.

The car was supplied through the Car Mart, of Park Lane, W.1. The coachwork was designed and made in the Sunbeam Company's own coachbuilding department.

transmission. Other improvements are the adoption of dip-and-switch headlamps, the inclusion of a stop-light combined with the rear lamp, and the provision of direction-indicators of the approved illuminated semaphore type. These features are also embodied in all the other Austin car ratings. Additionally, on the de luxe Austin "Seven" saloon, an interior visor is fitted and a fabric cover for the spare wheel. In the past sixteen months over 21,000 Austin "Ten-Fours" have been sold, a practical proof of success and popularity. Three improvements further enhance the value of the

not added to the weight, as the frame cross-braces are drilled (for lightness) and meet in two stiff centre-plates. The bracing members extend within the frame past the spring anchorages, and the normal cross-member behind the gear-box on which the brake control tube is mounted provides additional rigidity. The batteries for the 12-volt system are housed under the bonnet. Also, a lockable metal spare-wheel cover is provided with the equipment, as well as the semaphore direction-indicators.

Austin; New The Austin light "Twelve-Four," "Ascot" Saloon. the newest model in the Austin range from the "Baby" to the

"Twenty," has also a new cross-braced frame on the lines of the "Ten-Four," as well as synchro-mesh gears, double-helical constant-mesh pinions for all speeds except first, the metal spare-wheel cover, and semaphore direction-indicators, with an interior visor additional to the de luxe saloons. A new-designed body, called the "Ascot" saloon, is available on the light "Twelve-Four" Austin, with a dropped cross-

[Continued overleaf.]



WEST INDIES CRICKET TEAM (ENGLISH TOUR), 1933.

Left to right. Standing: E. Martindale, F. R. Martin, C. Merry, V. A. Valentine, I. Barrow, O. Da Costa, E. Achong. Sitting: H. C. Griffith, E. L. G. Hoad, J. M. Kidney (Manager), G. C. Grant (Capt.), C. A. Wiles, C. A. Roach. Front: B. J. Sealy, C. M. Christiani, G. Headley.

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A portion of a Manto, designed with fifty-three figures, on black ground. 93 ins. by 40 ins. THE POTTERY INCLUDES SIX HUACOS, WITH RARE GREEN COLOURING, ONLY ABOUT TWENTY SPECIMENS OF WHICH ARE BELIEVED TO EXIST.



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(Continued.)

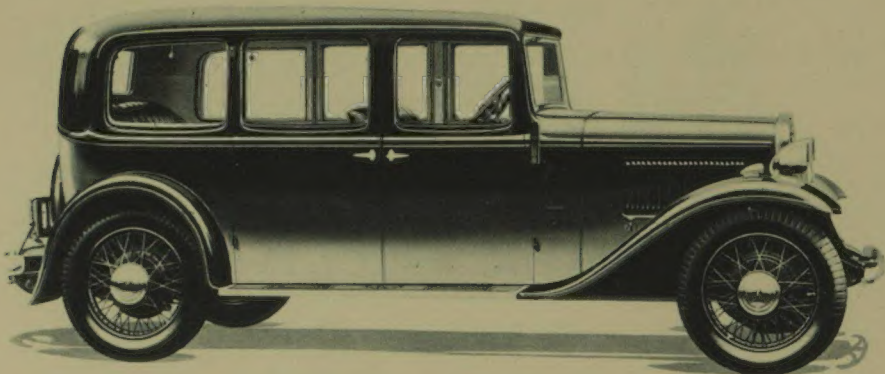
braced frame. This new "Ascot" saloon is also available on the light "Twelve-Six" Austin chassis, and will prove, I am sure, a very popular model, with

sliding-roof and an ingenious type of spare-wheel compartment at the rear, the door of which drops to serve as a luggage-carrier when required. The front and rear aspects of this saloon are enhanced by wide single-bar bumpers and deeply-domed wings which run into neat fairings. This last feature renders washing and polishing the simplest of tasks.

Austin chassis is now offered with an alternative engine of 13.9 h.p. or 15.9 h.p. for all styles of coachwork. The alternative engine of 15.9 h.p. has a bore of 65.5 mm., giving a capacity of 1711 c.c. and developing 30 brake-horse-power at 2600 revs. per minute. An additional light "Twelve-Six" Austin sports model makes its appearance in the "Greyhound" saloon.

Other Austin Novelty Cars.

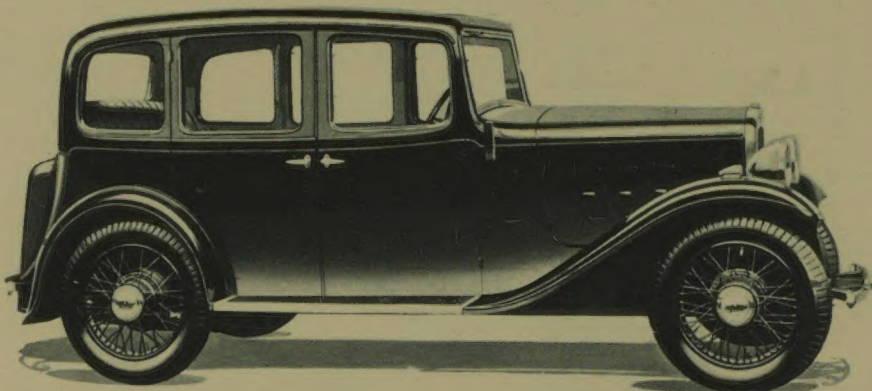
Alternative engines are also available on the Austin "Sixteen" as a new 18 h.p. engine is now available. This power unit differs essentially from the



ONE OF THE AUSTIN 1934 MODELS JUST REVEALED: THE SIXTEEN "CARLTON" LONG WHEEL-BASE SALOON; FITTED WITH A 16-H.P. ENGINE, OR THE NEW 18-H.P., AND PRICED AT £328.

its comfortable yet smart-looking coachwork. The outstanding features of this "Ascot" saloon are its exceptional roominess, measuring 4 ft. in width between the door pillars, and 4 ft. interior height from floor to roof, the new design of flush-fitting

This "Ascot" special saloon on the Austin light "Twelve-Six" chassis has also a choice of power units as the new "Twelve-Six"



ONE OF THE AUSTIN 1934 MODELS JUST REVEALED: THE LIGHT TWELVE-SIX "ASCOT" DE LUXE SALOON; FITTED WITH 13.9-H.P. OR 15.9-H.P. ENGINE, PRICED AT £235.

16-h.p. motor in combining the cylinders and crank-case as one casting. The bore is 69.5 mm. and stroke 111 mm., giving a capacity of 2510 c.c. and developing 43 brake-horse-power at 2600 revs. per minute. Both this Austin "Sixteen" chassis and the Austin "Twelve-Four" model have new axles as well as synchro-mesh gear-box and cross-braced frames. The new axles allow for larger brakes, now 12 in. diameter, which give much improved braking efficiency. As for that veteran, the Austin "Twenty," in its fifteenth year on the market, this is also fitted with synchro-mesh gears, semaphore direction indicators, a lockable metal spare wheel cover, side-deflectors for the front-door windows, and an interior visor as improvement features. As hitherto, the Austin "Twenty" is available as a "Ranelagh" limousine or landaulette with an 11 ft. 4 in. wheelbase or as a "Whitehall" saloon with a 10 ft. wheelbase. A distinctive radiator is fitted on the new light "Twelve-Six" sports Austin tourer; its dropped frame and special springing are symbolical of the new Austin range—speed with comfort and safety. Low in appearance yet actually with more head-room than many non-sporting cars, the "Greyhound Twelve-Six" speed saloon should appeal to the buyers of sports cars. With a low centre of gravity, over-all height of 62 inches, the normal driving-seat 23 inches from the ground-level, yet good designing has provided plenty of comfort and roominess in its coachwork. The height from floor to roof is 48 inches and width between the door pillars 47 inches, so that with side and centre arm-rests, shallow sloping floor-wells, interior visor, and four adjustable windows, the occupants are given full comfort in its interior. For the new prices, "see advertisements," to quote railway posters, as, with so many Austin models now available, I should have to turn this column into a regular catalogue to quote fully all the wonderful values given for the cash asked for the new and improved Austin cars for 1934. The variety of choice is so large that every type of enthusiastic motorist is well catered for. In fact, the new cars well maintain the Austin tradition of dependability with highest value at lowest cost to suit all sizes of men and their means.



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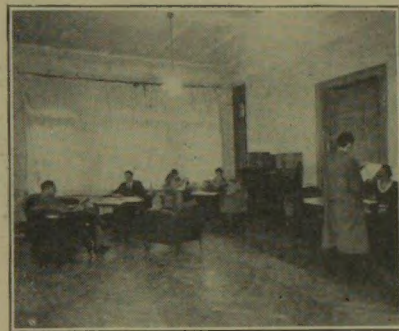
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